Handbook of the Operas

·Edith B. Ordway·

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HANDBOOK OF THE OPERAS

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REVISED AND ENLARGED

By

EDITH B. ORDWAY

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PREFACE TO THE SECOND EDITION

THE second edition of the "Handbook of the Operas" contains six additional operas that have been given presentation during the last two years (except "The Children of Don," the première of which was in 1912), whose inclusion adds materially to the completeness of the book. Three are novelties which are significant in many ways, although not yet have they achieved notable success. They are: "The Children of Don," by Josef Holbrooke; "Goyescas," by Enrique Granados; and "The Canterbury Pilgrims," by Reginald De Koven. Of revivals, the three chosen are: "Andrea Chénier," by Umberto Giordano; "Die Entführung aus dem Serail," by Mozart; and "Grisélidis," by Jules Massenet. The stories of these additional operas appear at the end of the text, and not in alphabetical order in the body of the book. These operas also have a separate index.

The author acknowledges with gratitude the kindly reception given the first edition, and hopes that this edition may even more fully meet the needs of the large and increasing public of opera lovers.

August, 1917. E. B. O.

PREFACE

AMONG the fifty grand operas the stories of which are included in this book are the most important of the old favorites, the most notable successes of recent seasons in the eastern United States, and half a dozen others whose *première* or first American production or American revival is announced for the coming season.

As they are the operas chosen by popular interest, the collection has a wide range in character, varying from lyric comedy to epic tragedy, from simple settings of allegorical or fairy tales to elaborate presentations of heroic music-drama. Their musical rank is that of *grand* opera, that is, opera in which every word is sung and the recitative is generally accompanied by the orchestra. They are characterized as comic, tragic, fairy, allegorical, sentimental, or heroic, according to the prevailing interest, which is revealed more by the music than by the plot. They are given in alphabetical order for convenient reference, except that the members of Wagner's tetralogy are given under the title, "The Ring of the Nibelung."

The story of an opera, difficult as it is clearly and worthily to relate, is that central dramatic situation which furnished the composer with his major inspiration, and moved the librettist to impassioned recital. It therefore makes the chief appeal to the hearer. Without a knowledge of it on his part the most realistic of opera music fails of its full effect. With such a knowledge, the music is vivified and the actual force of the tragedy or comedy felt.

With each opera is given interesting and carefully verified data. The name of the composer and the date of the first

production serve to place the opera in the line of artistic succession. The name of the writer of the book, or libretto, is often of great musical or literary significance. The full list of the characters, together with their singing parts, is included in order that the musical nature of the work and the dramatic force of each scene may be realized.

The difficulty in pronouncing foreign names for which no English equivalent is in common use has been met by simple suggestions under each foreign title, and by an Index in which the pronunciation of the more important names is given.

E. B. O.

Medford, Mass., September, 1915.

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HANDBOOK OF THE OPERAS

AÏDA

(*Ah-ē'-dah*)

ITALIAN * tragic grand opera. Music by Giuseppe Verdi. Plot by Mariette Bey; French prose version by Camille du Locle; Italian verse form by Antonio Ghislanzoni. Composed for the Khedive of Egypt. First production, Cairo, 1871. The scene is laid in Memphis and Thebes at the time of the Pharaohs.

CHARACTERS

PHARAOH, King of Egypt.....*Bass*
RADAMÈS, Captain of the Egyptian guards.....*Tenor*
RAMFIS, High Priest of Egypt.....*Bass*
AMONASRO, King of Ethiopia and father of Aïda....*Baritone*
AMNERIS, daughter of Pharaoh.....*Mezzo-Soprano*
AÏDA, an Ethiopian slave.....*Soprano*

A messenger, priests, priestesses, ministers, captains, soldiers, functionaries, slaves, Ethiopian prisoners, and the Egyptian populace.

ACT I. In the hall of the Egyptian king's palace at Memphis stand Ramfis, the high priest, and Radamès, the young captain. Ramfis announces that an invading army of Ethiopians has appeared before Thebes and that the goddess Isis has designated who shall be commander-in-chief of the Egyptian forces; he then hastens to the king. Radamès reveals his ambition by imagining himself a victorious war-

*This refers to the language in which the opera was originally written, not to the nationality of the composer nor to the setting of the plot, except where the composer is an American.

rior returning to crown his love, Aïda, and he bursts into a song upon her beauty. Amneris, who also loves Radamès, surprises him in his ecstasy, and her jealousy is aroused by his greeting of Aïda as she enters. Amneris feigns friendship for Aïda, and tells her that she shall be no longer slave, but companion. The king and high priest enter, with a retinue of soldiers and priests, and confer upon Radamès the leadership of the army. All go out but Aïda, who bewails her love for the man that is to head the forces against her father. Meanwhile, within the temple of Vulcan, prayer for victory is offered and Radamès is invested with the consecrated armor.

Act II. In the apartments of Princess Amneris, Moorish slaves dance before her. Aïda, in mourning for the defeat of her people, enters, and Amneris, by telling her falsely that Radamès has been slain, causes her to betray her love. The jealous princess then tells her of the trick and of her own love for him, and spurns Aïda as a slave.

Before Thebes the Egyptian king sits on his throne to receive the returning conqueror. Amneris sits beside him, while Aïda crouches by the throne as a slave. Radamès and his retinue of soldiers and captives enter in a triumphal procession. The king crowns him with the wreath of victory and bestows upon him the hand of Amneris as his reward. Amonasro, the father of Aïda, is among the captives. They recognize each other and he begs her not to disclose his real rank. The king pledges to grant any boon that the victorious Radamès may ask; so when he requests the lives and liberty of the captives, the king reluctantly grants them.

Act III. A night scene on the banks of the Nile. Amneris, accompanied by Ramfis, is at her devotions in the

temple of Isis on the eve of her wedding. Aïda comes to meet Radamès for the last time; but Amonasro surprises her, and asks her to learn from her lover the path by which the Egyptians are to march against the still hostile Ethiopians. He pleads with her to find it out for the love of her country and her people, and threatens to disown her if she fails. He hides when Radamès comes. The lover declares that he will not marry Amneris, but plans again to conquer the Ethiopians and upon his return to declare his love for Aïda and ask her of the king as a boon. Aïda tells him that Amneris will never permit it, and begs him to flee with her. He consents, and she asks by which path; then he unwittingly discloses the plan of the army. Amonasro rushes from his hiding-place, exultant and announcing his rank, and Radamès realizes that he has betrayed his country. The three are about to flee together when Amneris and the high priest come from the temple. Amonasro starts to stab Amneris, but Radamès interposes, and the priest raises the alarm. His guards seize Radamès, but Aïda and her father escape.

Act IV. In the hall of the king's palace, from which opens a large portal leading to the subterranean hall of justice, sits Amneris, torn with jealousy and with sorrow that Radamès is in danger of death, having been charged with treason by the priests. She has him brought before her. When he accuses her of having separated him from Aïda and hints that she may have killed her, she tells him that Amonasro is dead, but that Aïda escaped and has vanished. Then she offers to try and save his life if he will marry her, but he refuses and vows to be true to Aïda. He is led away for sentence and Amneris hears the words "Burial alive!"

In the temple of Vulcan all is light. Below in the dimness of the subterranean chamber, Radamès still stands on

the steps of the staircase by which he has descended, while above in the temple two priests seal the stone of his tomb. He gropes about, and calls upon Aïda. From the shadows she appears before him. She has stolen in to share his doom. He is heartbroken at the thought of her fate, and makes frantic efforts to find some way of escape. Slowly they both are overcome by the deadly air of the tomb, and after calm farewells to earth lose consciousness. Above, Amneris enters the temple and, repentant now, kneels in prayer on the stone that closes the tomb, and prays for him whom she still loves.

L' AMORE DEI TRE RE

(*Lah-mō'-rā dā'-ē Trā Rā*)

(THE LOVE OF THREE KINGS)

ITALIAN tragic grand opera. Music by Italo Montemezzi. Book by Sem Benelli. First production, Milan, 1913. The scene is laid in a remote castle in the mountain country of Italy, and the period is about the tenth century.

CHARACTERS

ARCHIBALDO, King of Altura.....*Bass*
MANFREDO, the young King of Altura, son of Archibaldo, *Baritone*
AVITO, a prince of Altura.....*Tenor*
FLAMINIO, a servant.....*Tenor*
FIORA, wife of Manfredo.....*Soprano*

A young man, a young boy (voice within), young and old women, and other people of Altura.

Forty years before the drama opens King Archibaldo, one of the northern barbarians, had conquered Altura, and has since ruled the land. He is now old and quite blind, but seems to know intuitively what goes on around him. His love for his son, Manfredo, whom he has carefully trained in a virtuous life, and the honor of his name are now the great passions of his heart. Manfredo is away to the wars much of the time; but with Archibaldo in the castle, besides his guardsmen, are two of the royal line of the conquered people —Fiora, whom Manfredo has married, and Avito.

ACT I. One night King Archibaldo cannot sleep, so with his trusted servant, Flaminio, he walks upon the battlements of the castle. There a torch is kept constantly burning for Manfredo, who may return at any time. Archibaldo, with

strange foreboding, talks of Manfredo, and says that he thinks he will that day return. Restless he goes back to his chamber. Suddenly Fiora and Avito, who had been betrothed before her marriage, come out upon the battlements. As day breaks Avito goes away, but Archibaldo returns and, though Fiora is silent, feels her presence and asks her why she is there when all others are asleep. She evades answering. His suspicions are aroused, and he fears she has received a lover there; but, for Manfredo's sake and pride of his line, he keeps it secret. Manfredo's men are seen approaching, and soon the young king joins his father upon the tower. He has returned because of longing for Fiora. When she appears she is cold and distant, but Manfredo pours out his love for her. As they go to their chamber the old father, greatly troubled, thanks God he is blind.

Act II. Manfredo lingers several days, wooing his wife gravely and nobly. Then upon the battlements of the castle he bids her good-bye, and begs of her some token of her affection for him. She agrees to stand upon the terrace, which for a long time is in the line of vision of her husband and his men as they march away, and wave her white scarf till they have gone out of sight. As he departs Avito comes up the stairs disguised as Flaminio. When he discloses himself to Fiora she begs him to leave her and bids him farewell. He refuses to go. Fiora takes her white scarf and begins to wave it. Torn between her sense of duty to Manfredo and her love for Avito, she waves it wearily, while Avito pleads with her, kneeling at her feet and kissing the hem of her robe. At last Fiora ceases to wave the scarf and abandons herself to her lover.

While they are still there together old Archibaldo steals upon them. He fails to discover Avito, who escapes, but he

has heard Fiora's voice. Fiora acknowledges that she has a lover, but she will not name him. Then Archibaldo, angered by her shameful avowal, seizes her by the throat in an effort to make her speak the lover's name. When she does not, he chokes her to death.

Her body lies upon the great stone seat and King Archibaldo is standing before it to conceal it, when Manfredo enters. He returned when he saw that Fiora had ceased to wave her scarf. The old king tells his son what Fiora has done, and Manfredo is heartbroken that, with such a power of love, she could not have so loved him. He demands the name of her lover, but Archibaldo cannot tell him. When his son shrinks from him as a murderer, the old man takes up the dead body and bears it away.

Act III. In the crypt of the castle the body of Fiora lies in state. The young men and old women of the castle are lamenting, and are whispering that Fiora has been slain in vengeance. Suddenly Avito comes among them, dispersing them, and kneels at the bier, praying that he may die with her. He kisses her passionately, and finds her lips smeared with a hot poison, which the crafty old king has spread upon them. As he falls down stricken, Manfredo also comes. He recognizes Avito, knows that he must be the lover, and would kill him, but sees that he is already dying. Manfredo starts to kiss the lips of the dead, but Avito tries to restrain him, and asks how he could desecrate her sacred lips. Avito dies, and Manfredo, kissing her lips, receives the poison and, dying, calls upon Fiora. King Archibaldo enters and seizes him, thinking him to be the lover; but Manfredo's dying words cause him to recognize his son and to know that he has killed him also.

APHRODITE

(*Af-rō-dī'-tā*)

FRENCH tragic grand opera, founded on a romance of the same name by Pierre Louÿs. Music by Camille Erlanger. Book by Louis de Gramont. First production, Paris, 1906. The scene is Alexandria, Egypt, in the reign of Berenice about 50 B. C.

CHARACTERS

DEMETRIUS	*Tenor*
TIMON	*Baritone*
PHILODEMUS	*Tenor*
THE HIGH PRIEST	*Bass*
CALLIDÈS	*Bass*
THE JAILER	*Bass*
CHRYSIS	*Soprano*
BACCHIS	*Mezzo-Soprano*
MYRTO	*Soprano*
RHODIS	*Mezzo-Soprano*
CHIMAIRIS	*Mezzo-Soprano*
SESO	*Soprano*

Mousarion, Tryphera, Philotis, Corinna, Selene, Heliope, Hermione, Crobyle, Diomede, Joessa, all soprano; Theano, sister of Rhodis, a dancer; courtesans, philosophers, guardians of the temple, sailors, merchants, dancers, and young men.

ACT I. Upon the pier at Alexandria the people are gathered—gay courtesans, philosophers, sailors, beggars, and vendors. Rhodis and Myrto play their flutes, while Theano dances. The courtesans talk of a banquet to be given by the rich Bacchis, at which she is to liberate her favorite slave, Corinna. Theano and the flute players go out as Demetrius, the handsome sculptor, whose beautiful statue of the goddess Aphrodite stands in their temple, comes upon the pier. The people make way for him as he slowly and haughtily advances. Philotis, Tryphera, and Seso try to attract his at-

tention, but he shuns them, and Mousarion laughs at them, saying that the proud sculptor will have none of them, now that Queen Berenice is in love with him and through her favor he is master of Egypt.

Chimairis, the sorceress, enters. She refuses to tell the fortunes of the courtesans, saying that their futures are all alike. Approaching Demetrius as he stands apart, she tells him that he had great happiness, but it is in the past; that the future is dark with blood—that of two women and, a little later, of himself. He scorns her predictions and she leaves him. The crowd has dispersed when a courtesan passes near him. He notes her exquisite beauty and accosts her. She is Chrysis, and taunts him with being a slave to beauty, while she vaunts her own. He tells her that he is tired of love. When he offers her gold, she says that she is tired of gold, that all she wants is a mirror, a comb, and a necklace. He swears by Aphrodite that he will get them for her. She promises him herself if he will fulfill his vow. Then she tells him that the mirror is a silver one from Rhodope, in which the beautiful Sappho is said to have gazed and which Bacchis now has; the comb is the ivory one that the wife of the High Priest wears in her hair; the necklace is the seven rows of pearls that hang upon the neck of his statue of the goddess within the temple. To procure these he must commit theft, murder, and sacrilege, yet she holds him to his vow if he would see her again.

Act II. Within the temple of Aphrodite stands Demetrius. He has committed two crimes and has now come to commit the third and greatest. Three guardians of the temple enter, and he hides until they pass on. He contemplates with devout emotions the statue, feels anew the thrill of its beauty, and fancies that it glows with life. For no

queen nor courtesan will he despoil the goddess and incur her just wrath.

He is about to leave empty-handed when the High Priest enters, followed by courtesans who have come to offer their sacrifices. Again he hides. He sees them one by one bring their offerings. Suddenly Chrysis appears on the threshold, and although all the courtesans except Rhodis and Myrto protest against her entering, because she is part Greek and part Jew, the High Priest silences them and welcomes her. With due ceremony she offers first a mirror, next a comb, and finally a necklace, and the hidden sculptor sees her lay a necklace of emeralds before the statue whose necklace of pearls she so desperately covets. The High Priest assures her that her offerings are accepted by the goddess, and with the others she goes out. But her presence has so wrought upon the man that he determines to keep his vow to her at all costs.

Act III. At the house of Bacchis all is revelry. Beside the hostess on her throne is her favorite slave, Corinna. At one of the tables sits Chrysis with Timon by her side, but to-night she is silent and gives small response to words or caresses. Bacchis says that Callidès has paid a large sum of money for Corinna. At this Corinna's six sisters, all slaves, whisper together, for they hate her. Refreshments are brought in, and Theano dances. All are greatly pleased, and as she throws herself down on a couch exhausted they give her wine to drink. Soon she rises up, disheveled, dazed, and her garments half off of her. They laugh at her appearance, and Bacchis orders the mirror of Rhodope brought that she may see herself. Selene hastens to obey.

At the word "mirror" the languid Chrysis is alert. Unconsciously she rises and remains standing with her eyes

fixed on the door by which Selene went out. She wonders if Demetrius has not kept his word, and is breathless with suspense, for her fate hangs in the balance—if he is forsworn she will see him no more. The banqueters continue their revelry, but she stands tense and silent. At length Selene appears in the doorway empty-handed, exclaiming that the mirror has been stolen.

Bacchis, infuriated, seizes the slave and shakes her violently. The frightened Selene accuses her sister, Corinna, of having taken it, and the other sisters take up the charge. They rush upon Corinna and cast her, terrified and speechless, at the feet of her mistress. They instigate her punishment, and draw aside a curtain which conceals a cross in an adjoining room. Bacchis, beside herself with fury, calls for hammer and nails. Timon tries to interfere, but Bacchis will not listen, saying that the slave belongs to her. Callidès claims the slave, but Bacchis tells him that he is no longer the master. Terrified at her ferocity, he covers his face with his mantle and hastens from the house. Ruthlessly Corinna is laid upon the cross, and with maledictions Bacchis drives the nails amid cries of pain from the victim and murmurs of protest among the guests. Chrysis, jubilant that Demetrius has kept his vow, has eyes and ears for nothing. She is absorbed in the rising tide of her passion for this lover, and with her face turned from the cross and its quivering burden, she gloats over the submission to her of "the master of Egypt."

At length Bacchis reseats herself at the table and begins to drink, and the guests follow her. Only Timon turns toward the crucified one, stands by her as she breathes her last, kisses her brow, and closes her eyes. Then with one long look he drops the concealing drapery before the cross and goes away as morning dawns.

Act IV. Within his studio Demetrius stands before a roughhewn statue, trying to work. But he sees only the features of Chrysis, thinks only of her. Without are sounds of uproar to which at first he pays little attention, but soon he listens intently. He catches cries of "sacrilege" and "vengeance." He realizes that he has covered himself with shame at the order of a courtesan. Suddenly from behind a tapestry Chrysis appears. He tells her that he has obeyed her wishes. She replies that she has come to give him the prize for his obedience. She slips off her cloak and Demetrius gazes in admiration upon her beauty. He brings from a coffer the three gifts she desired, and she puts the comb in her hair, the necklace about her neck, and looks at herself in the mirror. He seizes her in his arms and embraces her long. As they repeat vows of love the shouts of the people recall him to himself, and he looks at her coldly. Remorse overwhelms him, and he tells her that they must part. She says that she would rather die than leave him, that she will do for him all and more than he has done for her. He bids her swear it, not by Aphrodite, in whom she does not believe, but by the God of Israel. And she, forced by his taunts, tremblingly swears. Then he commands her to go show herself, decked in the jewels and with the mirror in her hand, that day to the people, and promises her that to-morrow he will visit her—in prison. With a long look at him she draws her cloak about her and goes silently out.

Act V. From the pier to the island of Pharos surges a tumultuous crowd, horrified by the sacrilege and fearful of the vengeance of the gods. Their murmurs are changed to wails of despair when the news is brought by Timon that the wife of the High Priest has been found murdered in the consecrated grove. Chrysis appears among the courtesans

and, taking Myrto and Rhodis aside, tells them that they are about to see a sight never seen since the goddesses descended upon Mount Ida. While they stand amazed, she moves toward the door of the tower of Pharos, pushes it open, and disappears within.

The frantic people are clamoring for the punishment of the criminal, and falling on their knees, with clasped hands and eyes turned toward heaven, are praying that the anger of the gods may be appeased. Chrysis suddenly appears upon the first landing of the spiral staircase that ascends the outside of the tower. She is clad only in a tunic, but in her streaming hair is fixed the ivory comb, about her neck are the pearls of Aphrodite, and in her hand the mirror of Rhodope. Suddenly a flash of lightning from the gathering clouds lights up the almost naked woman mounting the tower. The people catch sight of her and cry that a miracle has been performed, that Aphrodite herself has appeared to them. The clouds settle down and she is lost to view. When they dissipate Chrysis is still ascending. The people believe themselves pardoned, and they rejoice. As she reaches the top she calls down to them that she is the immortal Aphrodite, and sings a song of triumph. But some have recognized her. A rush is made for the staircase by a mob furious at the deception and fanatic in the cause of the insulted goddess. They ascend, while Chrysis stands motionless at the top.

The next morning Chrysis lies in prison awaiting eagerly the coming of Demetrius. She laments her fate, that she must leave life and love while youth is hers; but she will bow to her destiny if she may see Demetrius once more. The jailer enters and places a cup in her hand, bidding her drink it at the order of the Queen. It is the deadly hemlock, and she begs for respite, at least until Demetrius comes; but the jailer cannot grant it, and reminds her that she is per-

mitted a sweet instead of a cruel death. She drinks the poison, hoping that he will arrive before it shall take effect. She hears the voices of Rhodis and Myrto as, outside the prison walls, they sing their farewell to her. Drowsiness steals over her limbs and she lies down. She is dying, murmuring the love vows she and Demetrius repeated together, when he and the jailer hasten in. Remorseful and disconsolate he remembers the prophecy—how that two women should die and *after a little* he also. Distraught he sees a vision of the goddess Aphrodite with the fateful jewelry upon her. He charges her with rendering them fools by the fatal intoxication of her beauty and, crying out that she has destroyed him, recoils suddenly as the vision makes a gesture as if to smite him.

In a garden consecrated to the god Hermanubis the two girlhood friends of Chrysis, Rhodis and Myrto, bury by moonlight her still beautiful body, thinking kindly of her and lamenting her untimely death.

THE BARBER OF SEVILLE

(IL BARBIERE DI SIVIGLIA)

ITALIAN comic grand opera, founded upon Beaumarchais' comedy, "Le Barbier de Seville." Music by Gioacchino Antonio Rossini. Book by Cesare Sterbini. First production, Rome, 1816. The scene is Seville, Spain, in the seventeenth century.

CHARACTERS

COUNT ALMAVIVA.....*Tenor*
DOCTOR BARTOLO.....*Bass*
BASILIO, a singing master.....*Bass*
FIGARO, a barber.....*Baritone*
FIORELLO, servant to the count.....*Bass*
AMBROZIO, servant to the doctor.....*Bass*
ROSINA, ward of the doctor.....*Soprano*
BERTHA (or Marcellina), Rosina's governess.....*Soprano*

A notary, constable, musicians, and soldiers.

ACT I. Before the house of Doctor Bartolo, in the early dawn, Count Almaviva, disguised as an humble youth by name Lindoro, with Fiorello and some musicians is serenading the wealthy and beautiful Rosina. She is jealously watched by her guardian, who is planning to marry her himself. The count dismisses Fiorello and the musicians, but Rosina does not appear and he is about to give up in despair when Figaro, the barber and general factotum of the city, comes along. The count confides in him and, although Figaro is a trusted servant of Bartolo, he consents to help along the count's acquaintance with Rosina. The lady appears followed closely by Bartolo, and she has to feign accident in order to drop a note to her admirer, Lindoro. Bartolo is suspicious and commands her to go into the house,

while he hastens away to finish preparations for marrying her. The count succeeds in declaring his love to Rosina in a song to which she responds, but he does not disclose his name or rank. Figaro and the count now decide that the latter shall pose as a soldier billeted to the doctor's house, as a company of soldiers have that day arrived in the city.

In the library of Doctor Bartolo's house Rosina is sitting, singing happily of her love for Lindoro and of her determination to marry no one but him. Figaro enters, but has no chance to tell Rosina of the count's intention before Bartolo and Basilio come in. Rosina and Figaro go out, and Basilio tells Bartolo that Rosina's unknown lover is no other than Count Almaviva, and suggests that they circulate false stories to discredit the count. Bartolo is more than ever anxious to marry Rosina at once, and they go to prepare the documents. Figaro and Rosina return, and he tells her that he will arrange an interview with her lover if she will send him a line. She gives him a note, which she has already written. Figaro departs, and Bartolo entering finds evidence in Rosina's ink-stained hands and the missing letter paper that she is deceiving him, and vows that she shall be more closely watched. A drunken soldier, imperiously demanding admittance, now comes in, and during the doctor's indignant inquiries and his distress at having a soldier billeted upon him when he was supposed to be exempt, the lovers exchange notes. The uproar has called out an officer, who starts to arrest the count but stops, much to the surprise of Bartolo, when the count quietly tells the officer who he is.

Act II. To the library of Bartolo the count is again admitted, this time as a teacher of singing, sent, he says, by Basilio, who is ill. Bartolo is suspicious, and the count shows him the letter from Rosina to Lindoro, which he says came

into his hands from Count Almaviva through a lady at the inn where he was stopping, proving how lightly the count holds Rosina's favor. Rosina is summoned and the lesson begins. Meanwhile Figaro comes to shave the doctor, who, although he wishes to watch this new music-master, is obliged to submit to Figaro's ministrations. But Basilio appears. The count and Figaro, by means of a convincing purse, persuade him to go away. When the count has arranged with Rosina to elope and Figaro has stolen the key to the window lattice, all go out.

Shortly after, Bartolo is alone with Rosina and shows her the letter she wrote to Lindoro, thus arousing her jealousy and anger. She then confesses the planned elopement and, in order to escape her lover's treachery, promises to marry Bartolo. He hastens away to summon a notary for the marriage and to order the count arrested when he shall come to get Rosina. The girl is therefore alone when the count and Figaro enter. Rosina upbraids the faithless Lindoro, who reveals himself as Count Almaviva and tells how he himself gave the letter to Bartolo in order to see her. His explanation is satisfactory, and, the notary arriving, they are married. Bartolo and the officers then arrive. The surrender of Rosina's dowry to the doctor appeases his wrath and he gives the lovers his blessing.

LA BOHÊME

(*Lah Bō-ĕhm*)

(THE BOHEMIANS)

ITALIAN tragic grand opera, founded on Henry Murger's "La Vie de Bohême." Music by Giacomo Puccini. Book by Giuseppe Giacosa and Luigi Illica. First production, Turin, 1896. The scene is Paris in 1830.

CHARACTERS

RUDOLPH, a poet ..... *Tenor*
MARCEL, a painter ..... *Baritone*
COLLINE, a philosopher ..... *Bass*
SCHAUNARD, a musician ..... *Baritone*
BENOIT, an importunate landlord ..... *Bass*
ALCINDORO, a state councilor and follower of Musetta .. *Bass*
PARPIGNOL ..... *Tenor*
MUSETTA, a grisette ..... *Soprano*
MIMI, a maker of embroidery ..... *Soprano*

Students, workgirls, citizens, shopkeepers, street vendors, soldiers, restaurant waiters, boys, girls, etc.

ACT I. In an attic-studio in the Latin Quarter of Paris Rudolph and Marcel sit working. Marcel is painting what he considers his masterpiece. It is too cold to work, however, their money and fuel are gone, and Marcel is about to burn a chair when Rudolph, discouraged by the rejection of his drama, kindles a blaze with his manuscript. Colline enters, downcast because he cannot pawn his books; but Schaunard has had better luck. He comes, bringing fuel and provisions, and they prepare a feast. The landlord enters and demands the rent, but they give him wine and forcibly but jollily turn him out. At length the rest go out, leaving Rudolph alone to write.

Mimi, a beautiful but frail girl, who lives on the same

floor and supports herself by making embroidery, knocks and asks Rudolph for a light for her candle. She falls in a faint at the door and Rudolph, giving her wine, restores her to consciousness. She tells him that she has consumption, but he is very much stirred by her beauty and clear coloring, and by her small white hands. Upon leaving she discovers that she has lost her key. While they are looking for it, both candles are extinguished. As they grope about the floor, Rudolph finds it and puts it in his pocket. Still groping, their hands meet, and Rudolph holds hers to warm them, and tells her about himself and his life. Then Mimi tells him of her struggles, and soon they declare their love for each other.

Act II. To the Café Momus, where these talented young men are wont to dine, the three repair upon leaving Rudolph. It is Christmas Eve and every one is celebrating. Hawkers are vaunting their wares in the streets and the shops are all open. Rudolph and Mimi, arm in arm, enter a milliner's, where Rudolph is to buy her a bonnet. Colline, Schaunard, and Marcel have a table set for them before the café, and to them Rudolph brings Mimi and introduces her. Musetta, with whom Marcel was once in love but has now quarrelled, enters with Alcindoro. Marcel is deeply stirred at seeing her, and Musetta sends Alcindoro off on an errand for her, and she and Marcel become reconciled. The party find that they have not money enough among them to pay for their suppers, so carry Musetta off with them, leaving the bills for Alcindoro to pay upon his return.

Act III. Several months have elapsed. Rudolph and Mimi have been very happy together and also very miserable, for Rudolph is passionately in love with her and exceedingly jealous. From a tavern within a city gate of Paris—the

signboard of which is Marcel's treasured canvas—comes the painter one snowy winter's day just as Mimi, exhausted and coughing, appears. She asks help of Marcel, telling him of Rudolph's love and jealousy, and that she believes they must part. Rudolph also enters and, not seeing Mimi, tells of the torment of their life together, and that he loves her but believes her dying. Mimi's cough betrays her, and though she says farewell to Rudolph, they find they cannot part, and determine to wait until spring. Meanwhile Musetta and Marcel, who are living at the tavern together, have a violent quarrel.

Act IV. Some time later Marcel and Rudolph are again living in their attic-studio, having parted from Musetta and Mimi. Both are making a pretense of working, while each secretly cherishes a memento of the woman he loves. Schaunard and Colline enter with rolls and herring for a frugal meal. They have a jolly and boisterous time, and are dancing and singing when Musetta enters. She tells them that Mimi is outside, but is weak and ill and can come no farther. They prepare the bed for her and bring her in. She embraces Rudolph affectionately, and begs him not to leave her. Mimi tries to reconcile Marcel and Musetta. The latter tells the others that Mimi is dying, and, much distressed, offers her earrings and begs them to sell them and get a doctor.

All go out, leaving Rudolph and Mimi alone. While they recall their love for each other, she is seized with a fit of coughing, and falls back fainting. Just then Musetta and the rest reënter with medicine. Mimi speaks again to Rudolph, telling him of her love for him, and falls asleep. Amid the prayers of Musetta, the frantic sobs and cries of Rudolph, and the grief of all, she dies.

THE BOHEMIAN GIRL

ENGLISH sentimental grand opera, founded on the ballet by St. Georges and Mazzilier, "The Gypsy," with the scene changed from Scotland to Hungary. Music by Michael William Balfe. Book by Alfred Bunn. First production, London, 1843. The scene is Pressburg, Hungary, and its vicinity, in the eighteenth century.

CHARACTERS

COUNT ARNHEIM, Governor of Pressburg.....*Baritone*
THADDEUS, an exiled Polish nobleman and fugitive from Austrian troops.....*Tenor*
FLORESTEIN, nephew of the count.....*Tenor*
DEVILSHOOF, leader of a gypsy band.....*Bass*
CAPTAIN OF THE GUARD.....*Bass*
ARLINE, daughter of the count.....*Soprano*
BUDA, her governess.....*Soprano*
QUEEN OF THE GYPSIES.....*Soprano*

Nobles, soldiers, gypsies, retainers, and peasants.

ACT I. Before the castle of Count Arnheim, Governor of Pressburg, nobles and retainers are gathered for the chase, and on the bank of the Danube near by the Austrian flag is being raised over a statue of the emperor. Count Arnheim and Florestein enter, and as Arline and her governess come out of the castle, the count greets his daughter affectionately. When he goes into the castle and the hunters and nobles are departing, Arline asks that she may go also, and the governess consents. All have left when Thaddeus rushes in, sees the statue of the emperor, and realizes that he is still among enemies and must resort to disguise in order to escape. Devilshoof with his gypsies comes along and Thaddeus accosts him. He tells the gypsy chief his danger, and Devilshoof gives him gypsy garb and conceals him, throwing the

pursuing soldiers off his track. He also invites him to join his band.

An outcry is made that the hunters' quarry has attacked Arline and her nurse, and that the child is probably killed. Thaddeus seizes the gun of Florestein, who has fled from the scene of the attack, and goes to the rescue. While all is suspense, and the count is asking the cause of the tumult, Thaddeus comes back with Arline, having rescued her uninjured but for a flesh wound in the arm. The count expresses deep gratitude to Thaddeus, and invites him to a feast they are about to hold. The nobles second the invitation, and Thaddeus accepts.

Count Arnheim proposes a toast to the emperor, which all but Thaddeus drink. The count challenges him to do likewise, but he takes the glass and hurls it at the statue in contempt. Count Arnheim and the nobles spring up indignantly, and are about to seize Thaddeus when the count, remembering that to him he owes the life of his child, interposes and asks that they let him go free. He flings him a purse of gold, which Thaddeus haughtily flings back. Devilshoof rushes in and defies any one who would lay hands upon Thaddeus. Devilshoof is seized and taken into the castle, while Thaddeus is allowed to depart, and the feast continues. Shortly after a cry is raised that Arline, left alone in her room for a few moments, is gone, and Devilshoof is seen climbing the mountain with Arline in his arms. Over a chasm a single tree is the only bridge, and Devilshoof, having passed, knocks the tree trunk away and so prevents pursuit.

Act II. Twelve years later in a camp near Pressburg Arline lies sleeping in the tent of the gypsy queen, while Thaddeus keeps watch and the gypsies are out on their nightly

raid. Florestein, whose uncle, the count, has never found a trace of his daughter and so mourns her as dead, is robbed by the gypsies as he returns intoxicated from a revel. The Queen of the Gypsies appears and restores to Florestein his possessions, except a diamond-set medallion, which Devilshoof has made away with.

Arline, aroused by the commotion, awakens, and Thaddeus avows his love for her. Arline tells him that she loves him, and he then tells her the story of the scar upon her arm—how he saved her from a stag when she was a child; but he does not disclose her real rank. The queen enters, and though angry, for she herself loves Thaddeus, is obliged to approve their betrothal.

In the city streets in fair time, Count Arnheim and Florestein are watching a group of gypsies. Florestein is attracted by Arline's beauty, and attempts to kiss her, but she resents the liberty. The queen praises Arline for her spirit in repulsing Florestein, and puts about the girl's neck the stolen medallion, which she has made Devilshoof surrender to her. The angry Florestein, spying it, has the girl and Thaddeus, who interposes, arrested. The count is in his room in the hall of justice, musing before the portrait of his lost daughter, when the gypsy girl is brought before him for judgment. Seeing that the evidence is all against her and realizing the perfidy of the queen, Arline is so frightened and distressed that she attempts to stab herself. Arnheim catches her hand and sees the scar that proves she is his daughter. Thaddeus, rushing in to defend Arline, confirms her story and then goes away with Devilshoof during the general rejoicing.

Act III. As Arline waits in the large hall of her father's castle for the coming of the guests to whom the count wishes to introduce his daughter, her father and Florestein enter.

The latter makes advances for her hand, but she repulses him, although her father commends his suit, for in her heart she remembers Thaddeus. She is left alone for a moment, and takes her gypsy dress from a cupboard and looks at it longingly, for that is her only reminder of the happy days with Thaddeus. Devilshoof and Thaddeus surprise her by entering at the window. They beg her to come away and live with the gypsies. Guests are heard approaching, and Devilshoof makes his escape, but Thaddeus delays so long that he is obliged to hide.

The gypsy queen, still jealous and revengeful, has tracked Thaddeus to the castle, and now enters and announces to the count that his daughter is concealing a man within the room. The count, angry and amazed, accuses his daughter, and Thaddeus comes forth. The count orders him to leave, but when Arline resolves to go with him, her father relents. Thaddeus tells of his own noble blood and produces his commission, and the count consents to their marriage. The Queen of the Gypsies orders one of her attendants to shoot Thaddeus, but Devilshoof turns the gun so that the queen herself is killed.

BORIS GODOUNOV

(Bō′-rĭs Gō′-dōō-nŏff)

RUSSIAN tragic grand opera, founded on Poushkin and Karamzin's historical drama, "Boris Godounov." Both music and book by Modeste Petrovich Moussorgsky. First production, St. Petersburg, 1874. The scene is partly in the palace of the Kremlin, Moscow, and partly on the borders of Poland. The time is from 1598 to 1605.

CHARACTERS

BORIS GODOUNOV, Czar of Russia ..... *Baritone*
FEODOR, his children ..... *Mezzo-Soprano*
XENIA, his children ..... *Soprano*
PRINCE SHOUÏSKY ..... *Tenor*
PIMEN, monk and chronicler ..... *Bass*
THE PRETENDER DMITRI, called Gregory ..... *Tenor*
RANGONI, a Jesuit priest ..... *Bass*
MARINA MNICHEK, beloved of Gregory ..... *Mezzo-Soprano*

A nurse, the clerk of the Duma, an innkeeper, an idiot, a constable, Jesuit priests, pilgrims, vagabonds, courtiers, nobles, peasants, Polish lords and ladies, women, young girls, and children.

PROLOGUE. Boris Godounov, the regent guardian of the children of Ivan the Terrible, has, upon the death of the elder prince, murdered the younger, Dmitri, that he himself may obtain the throne. In the courtyard of a monastery near Moscow the people are assembled, and he is acclaimed as king, although there is some dissension and misgiving. Soon in the Kremlin his coronation takes place amid the plaudits of the people. There is no evidence that his crime is known.

ACT I. It is night in a lonely cell in the Monastery of the Miracle. Pimen is writing by the light of a lamp a history of Russia, with the high ideal of telling the truth so that

God can look upon it unashamed. Gregory, a lad of much spirit and of the age and appearance of the murdered Prince Dmitri, lies asleep in the cell. Suddenly Gregory awakes from a dream of power, and Pimen tells him that the present king is a regicide and that the boy who should be czar was about Gregory's age. Gregory, impressed with the story, exclaims that, though no man dare accuse the king, yet the obscure monk has recorded the tale and God will judge.

Some years later when Gregory, disguised and attended by two monks as valets, is passing an inn on the Lithuanian border, he is accosted by the police, who are watching for a certain Gregory, who has escaped from a monastery. The Czar has ordered that he be arrested and hanged as a thief and a heretic. Gregory barely escapes across the border.

Act II. In the apartments of the Czar at the Kremlin, Xenia is weeping over the portrait of her lover, who has died, while her brother, Feodor, sits reading. Boris enters, and dismissing Xenia with comforting words, commends his son's learning. Soon he dismisses him and sits alone, brooding remorsefully and anxiously over his misfortunes. The nobles are plotting against him, and a revolt of the Poles is brewing. Prince Shouïsky, who was responsible for the carrying out of the murder of Prince Dmitri, comes seeking audience with the king. Admitted by Boris, who is repelled and made greatly suspicious by his friendly greeting, he tells of the rise of a pretender to the throne, coming out of Poland, whom the nobles and the Pope acclaim. Boris, greatly alarmed for fear the pretender is indeed the lawful heir to the throne, asks Shouïsky if he really did carry out his commands and have the child murdered. Shouïsky then relates in horrible detail the death of the prince. Boris, overcome with remorse and fear, dismisses the noble.

Act III. In the apartment of Marina Mnichek at Sandomir a Jesuit priest succeeds by dire threats in converting her to the Romish church, in order that she may use her influence with Gregory in its behalf. Later, in the garden of her father's castle by moonlight, the false Dmitri is met by the priest, who strives to kindle his passion for Marina. They both hide as Marina and a party of nobles come out, so Dmitri overhears the plots for the overthrow of Boris. Later when he and Marina are together, she spurs him on, kindling his ambition, to hasten at once to Moscow and claim the throne.

Act IV. Near Krom there is an uprising of the peasants against the nobles and the Czar. The crime of Boris is the talk of all the people, and his death is plotted. The false Dmitri appears with his troops and they acclaim him king. But an idiot watching the crowd prophesies woe to the Russian people.

In the palace of the Kremlin the duma of the nobles is holding a special session. They are plotting the downfall of the pretender and the crushing of his rebellion. Shouïsky enters and brings sad news of the Czar, who seems to be haunted by a specter. While he is yet speaking Boris enters, babbling in delirium, "What voice said, 'Thou murderer'? No murderer I!" and is accusing Shouïsky. Boris comes to himself and takes his seat. An old monk begs audience with the Czar, and is admitted. Pimen enters and tells the story of a miracle in which the spirit of Prince Dmitri appeared to an old shepherd and told him that he would cure him of his blindness, which was done immediately the man had made a pilgrimage to the tomb of the prince. As the story ends Boris falls unconscious, but, recovering, gives farewell advice to his son, the heir apparent, and dies.

CARMEN

FRENCH tragic grand opera, founded upon Prosper Mérimée's novel of the same name. Music by Georges Bizet. Book by Henri Meilhac and Ludovic Halévy. First production, Paris, 1875. The scene is Seville, Spain, about 1820.

CHARACTERS

Don José, a corporal of dragoons	*Tenor*
Escamillo, a toreador	*Baritone*
Zuniga, a captain of dragoons	*Bass*
Moralès, an officer	*Baritone*
Lillas Pastia, an innkeeper	*Bass*
El Dancaïre, smugglers	*Tenor*
El Remendado, smugglers	*Tenor*
Carmen, a gypsy girl	*Soprano*
Micaëla, a village maiden	*Soprano*
Frasquita, gypsy girls, companions of Carmen	*Soprano*
Mercédès, gypsy girls, companions of Carmen	*Soprano*

A guide, officers, dragoons, lads, cigar-girls, gypsies, smugglers, peddlers, toreadors, an alcalde, an alguacil, and the populace.

Act I. In a square of Seville Moralès and his soldiers are grouped before the guardhouse when Micaëla comes in search of Don José. Not finding him, she goes away. The relief guard under Zuniga comes, and José is told of the young woman's asking for him. Zuniga and José remain outside the guardhouse, José mending his sword-chain and Zuniga questioning him about the girls in the cigar factory opposite. José says there never were girls bolder. When Zuniga banters him on his not knowing whether or not they are pretty, and on thinking only of Micaëla, José acknowledges his love for her.

Soldiers and workmen gather as the factory girls, smoking cigarettes, come out at noon. Among them is Carmen, a

handsome, bewitching, but fickle young woman, to whom all the men except José make love. She sings gaily of the caprices of love, and, as the girls reënter the factory, flings at the oblivious José the cassia-flowers she had in her bodice. José picks them up and remembers the challenging look she gave him. Micaëla, returning, gives him a letter, some money, and a kiss from his mother, with the message that she forgives him. José is touched, and replies that he repents.

There is a disturbance within the factory, and the girls rush out, saying that Manuelita and Carmen quarreled, and that Manuelita is wounded. Zuniga orders José to find out what is the matter, and the latter soon returns, leading Carmen, whom he has arrested. Carmen will not confess. Her hands are tied and she is left in José's charge. She casts coquettish glances at him, and so fascinates him by her beauty, and by avowing that she loves him and will meet him at an inn on the ramparts of the city, that he agrees to let her escape. As José and two dragoons are taking her away, she pushes the soldiers down and runs off.

Act II. At the inn of Lillas Pastia, Carmen, Frasquita, and Mercédès are entertaining Zuniga, Moralès, and other officers, and gypsies are dancing to the sound of the guitar and the tambourine. Zuniga tells Carmen that José is now released after two months in prison for letting her escape. Carmen seems glad; but when Escamillo comes, is welcomed by all, then turns to her, she flirts with him. As he goes, he says he will wait and hope. Zuniga and the other officers have left when two smugglers, El Dancaïre and El Remendado, are admitted, and ask the girls to help them evade the customs officers. Carmen declines to go, as she awaits José. The smugglers and girls go off, telling Carmen to persuade him to join them.

José is rejoiced to find Carmen, and tells her of his love for her. She sings and dances for him until suddenly the bugles sound the retreat, and José knows that he must return to camp. Carmen is angry that he attends to the bugles rather than to her, and in a passionate outburst bids him go. He tries to prove his love for her, and shows her the flowers she threw at him that first day, yet she scorns a love that will not follow her to the mountains. He begs her not to ask him to desert his flag, and she declares she hates him. He is sadly bidding her good-bye when voices are heard without. Zuniga forces an entrance, and orders José to be off, but he refuses to go. They are about to fight when Carmen interferes. The smugglers and gypsies appear and disarm Zuniga, keeping him prisoner. José realizes that his army career is now over, and consents to go away with them.

Act III. At a wild spot in the mountains, where is the camp of the smugglers and the gypsies, José is sitting looking out over the valley. To Carmen's question he replies that he is thinking of his good, loving old mother, who believes him to be a man of honor. Carmen tells him he had better leave a life for which he is not fitted. When he realizes that she means him to leave her behind, he is so angry that she declares he wishes to kill her, and indifferently says that to live or to die is the award of Fate. She joins Frasquita and Mercédès, who are telling their fortunes with cards, and tries her own. Over and over again she reads that she is soon to die, and her lover also.

When the smugglers go on, José remains to guard the goods left behind. Micaëla comes, but before she is seen, José lifts his gun and shoots, and she disappears behind the rocks. The ball just misses Escamillo, who says he comes in search of his lady love, the gypsy girl, Carmen, who has had

a lover, a deserter, but that affair is past. José, wild with jealousy, threatens him, and they are fighting with knives, José having just gained the advantage, when Carmen rushes in and stays José's arm. Escamillo promises to meet José again, invites them all to the bullfight that week in Seville, and goes away. Micaëla is discovered, and pleads with José to go to his mother, who is dying. In spite of his passion for Carmen he goes with Micaëla, though vowing that he will return soon.

Act IV. Before the amphitheater in Seville the people are gathering for the bullfight. The procession forms and enters the theater,—the alguacil, toreadors, banderillos, and picadors, while in the place of honor is the Espada, Escamillo, and with him Carmen, magnificently dressed. Before they part, they pledge each other their love. The alcalde comes, and soon everybody has entered the amphitheater except Carmen, whom Frasquita and Mercédès beg not to wait there, for José is hiding in the crowd. She is defiant, however. José comes and implores her to go away with him. She scorns him, fearless of his anger, and taunts him, though he pleads passionately with her. At length, flinging away his ring, she says she loves him no more. When applause for Escamillo rings out, she starts to enter the theater, but José steps in front of her. She declares her love for the toreador, and José, realizing how fickle is the affection for which he has sacrificed his honor, is seized with fury and, as Carmen again starts to go, stabs her. She dies at his feet. Overwhelmed with grief, he falls on his knees beside her, and as the crowd returns, acknowledges that it was he who struck her down, and tells them to do with him what they will, now that Carmen is dead.

CAVALLERIA RUSTICANA

(*Cah-vahl-lā-rē'-ah Rōōs-tē-kah'-nah*)

(RUSTIC CHIVALRY)

ITALIAN tragic grand opera, founded on a story by Giovanni Verga, the Sicilian novelist. Music by Pietro Mascagni. Book by Giovanni Targioni-Tozzetti and G. Menasci. First production, Rome, 1890. The scene is a Sicilian village of the present time on Easter Day.

CHARACTERS

TURIDDU, a young soldier.....*Tenor*
ALFIO, the village carter.....*Baritone*
LOLA, wife of Alfio.....*Mezzo-Soprano*
LUCIA, mother of Turiddu.....*Contralto*
SANTUZZA, a village girl, betrothed to Turiddu.....*Soprano*

Villagers, peasants, and boys.

Turiddu, a young soldier just returned from the wars, was pledged to marry Lola, but during his absence she has married Alfio.

Santuzza enters the open square before the church and the tavern just as Lucia comes out of her house. She asks the mother where her son Turiddu is. Lucia is surprised and angry, and will not tell, and when Santuzza persists in trying to find out, she says that she does not know. Santuzza then passionately begs her to take pity on her and tell her. Lucia then says that he has gone to Francofonte to buy wine. But when Santuzza declares that he has not as he was last night seen in the village, Lucia suggests that he may have returned and asks Santuzza to come in and see. Santuzza exclaims that she cannot enter the house because she is excommuni-

cated. Lucia asks what interest then her son has in her, but Santuzza does not answer.

Just then with loud cracking of his whip Alfio enters accompanied by villagers. He is singing the praises of his faithful and loving wife Lola. Lucia accosts him and he asks her if she has some of her old wine. She says that Turiddu has gone to Francofonte for it. Alfio denies it, saying that he saw him near his house. Santuzza motions Lucia to check her surprise, and after Alfio and the people with him have entered the church Santuzza tells her how Turiddu loved Lola before he went away and how, coming back and finding her married, he made love to Santuzza herself, and that she returned his love. But Lola, not content, stirred up the old flame of passion in Turiddu, and now he is hanging round Lola and has deserted Santuzza. Lucia is sorely burdened, and, at Santuzza's suggestion, goes into the church to pray for them both.

Turiddu enters the square, and finding Santuzza alone asks if she also is not going into the church. She says that she wishes to speak with him, and asks him where he has been. He says to Francofonte, but she denies it and says that he has been seen at the entrance of Lola's house. He accuses her of spying upon him, and she tells him that Alfio told her. He is alarmed and asks her to leave him, denying that he still loves Lola. When she reproaches him he spurns her. Lola enters and asks Turiddu if Alfio has passed. When he answers that he does not know, she spies Santuzza and asks her if she is coming to mass. But Santuzza replies that only those who have not sinned can enter the church. Lola feigns humility, and when Turiddu would follow her, bids him remain where he is, and enters the church alone.

Turiddu is very angry with Santuzza and is deaf to her pleadings, casting her upon the ground when she would de-

tain him. After he goes into the church, Santuzza curses him in her wrath. Just then Alfio enters and to him Santuzza tells her story and of his wife's perfidy. Alfio is finally convinced, and though he restrains his anger vows such summary vengeance that Santuzza is alarmed and regrets that she has spoken. They both leave the square, but in different directions. The people come out of the church and Lucia enters her house. Turiddu takes the opportunity to speak to Lola, and asks her if she were going to pass him without speaking. In a reckless mood he invites the people to drink with him. They gather about the tables before the tavern and take up their glasses. Lola and Turiddu secretly drink to their own love and good luck.

Alfio enters and Turiddu offers him a full glass. He refuses it, saying that it might be poison. Lola is overcome at this quarrel and goes out, accompanied by the women. Turiddu then challenges Alfio by biting his ear, according to the Sicilian custom. Having arranged to meet in the garden, Alfio goes out followed by the villagers. Turiddu calls his mother, and asks her blessing, bidding her, should anything happen to him, be a mother to Santuzza, whom he has promised to marry. He bids her farewell, half-disclosing, half-concealing the fact that danger threatens him. Lucia, Santuzza, and other women are gathered in the square when the cry is raised that Turiddu has been killed.

DÉJANIRE

(*Dā-zhahn-ēēr*)

(DEJANI'-RA)

FRENCH tragic grand opera. Music by Charles Camille Saint-Saëns. Book by Louis Gallet and the composer. First production, Monte Carlo, 1911. The scene is ancient Greece in mythological times.

CHARACTERS

HERCULES	*Tenor*
PHILOCTETES	*Baritone*
DEJANIRA	*Soprano*
IOLE	*Soprano*
PHENICE	*Contralto*

Lichas, chief of the Heraclidæ; the Heraclidæ, companions of Hercules; the Œchalians, companions of Iole; the Ætolians, companions of Dejanira.

ACT I. Upon the esplanade of the palace of Hercules, which commands a distant view of the Acropolis, the Heraclidæ are recounting the prowess of their prince, Hercules, son of Jupiter and the mortal Alcmene. They tell how he has conquered the tyrant Eurytos and brought back captive his beautiful daughter, Iole. A group of Œchalian women cross the esplanade to the women's quarters, followed by their princess, Iole, who is lamenting bitterly the fate of her father and her country, and the lot of herself and her women. Hercules and Philoctetes enter. The hero is telling Philoctetes of the hatred that Juno has for him because of jealousy of his mother, and that now she has inspired in his heart a criminal love for Iole, against which it is hopeless for him to fight. He charges Philoctetes to be the minister of his love to Iole, and also to avert the just anger of his outraged and loyal wife, Dejanira, who awaits his return in Calydon.

Phenice, the aged prophetess, enters with a message from Dejanira. The queen has come to meet her husband and awaits his welcome at the foot of the Acropolis. Hercules bids Phenice to tell Dejanira that a jealous destiny separates them, in spite of his will, and that she must return to Calydon. Phenice asks what monster has arisen to conquer the unconquerable Hercules, and calls upon the avenging gods. In her prophetic vision horrible images rise in frightful darkness, then she hears cries of despair and sees bright and mounting flame. She rushes away in terror.

Hercules and his companions enter the palace, and Philoctetes is left alone. He cries out against his fate,—that he must woo for another the woman he loves. Iole appears at the door of the women's apartments and begs him to save her from her conqueror. But Philoctetes can only say that Hercules is his master, and advise her to submit. She recoils in horror from the thought of her father's murderer, and desires Philoctetes to tell the prince to forget her. As she bids Philoctetes good-bye, she avows her love for him, and they sorrowfully part bemoaning their fate.

Some of the Heraclidæ enter in agitation and gaze off toward the Acropolis. They say that Dejanira, raging like a mænad in delirium, comes shrieking and weeping to the palace. Close upon their words she enters, her hair and clothes in disorder, followed by Phenice and some Ætolian women. Phenice tries to calm Dejanira's cries to Juno, the protector of the home, for vengeance against her faithless husband, by saying that it is Juno who has torn the heart of Hercules with these warring passions. Dejanira relates the wonderful exploits that Hercules has done for her sake, and tells how he mortally wounded the Centaur Nessus when the latter was carrying her off. With words of hate Dejanira disappears within the palace.

Act II. In an inner court Iole is sitting with her women when Dejanira appears before her. They gaze searchingly at each other, and Iole recognizes the noble wife of Hercules. Dejanira sees that her rival is a woman as worthy as herself, and, liking the fierce pride which Iole shows in her looks and bearing, she tells the maiden that she will take her to Calydon chained to her chariot. As Iole replies that she is not the author of her misfortunes, Hercules enters, terrible in his wrath. He approaches Dejanira silently, and she recoils before him as if frozen with fear and respect. Iole and her attendants go out. Hercules exacts of Dejanira obedience to his command that she return to Calydon, telling her that his destiny is not yet fulfilled and is not that of other men. She says that she will go but that she will take with her the royal captive. He swears she shall not, and bids her fear his wrath. She denounces him and goes angrily away.

Hercules sends for Philoctetes, and demanding Iole's message, orders him to learn what Dejanira intends to do. He summons Iole, and tries to reassure her, saying that his love will destroy all her sorrowful memories. When she replies that love no one can command, he fears he has a rival and seeks to learn his name, but she is silent. Philoctetes enters, and her involuntary greeting arouses the hero's suspicions, and he accuses Philoctetes of perfidy The unhappy man confesses that he loves Iole. She also avows her love for him, and they pledge fidelity to each other. Hercules commands Lichas to cast Philoctetes into prison, and calls upon the gods to help him and upon Juno to have mercy upon him. As he goes out furious the Œchalian women take up his prayer.

Act III. As Dejanira and Phenice enter the courtyard

the queen is telling her companion how the Centaur Nessus staunched the blood flowing from his wound with a very beautiful robe, and then gave it to her, saying that if ever Hercules' affection should waver from her and she gave him this robe to wear, as soon as the rays of the setting sun struck it his soul would again flame with the fires of love. Iole comes and flings herself at the feet of Dejanira, begging her to save her. She tells her that she and Philoctetes love each other and that he has now been imprisoned. Dejanira promises to take her by hidden roads to Calydon, and all go out to make ready for the journey.

Hercules enters, pale and troubled and not knowing what he should do. Dejanira approaches him, and speaking very gently, bids him farewell as she is going away to leave him to triumph in peace. He is softened by her gentleness, but when she has gone out he remembers the joy in her eyes and suspects her of treachery. Iole, closely veiled and with two maids, crosses the court and he accosts her. She says that she goes to the temple, but he knows that she is taking flight, and says that only Dejanira can leave the city. He tells her that he intends to make her his own, and threatens that unless she submits Philoctetes shall die. She appeals to him in the name of his mother, but he will not listen. Then she consents to be his if he will free Philoctetes. He makes her solemnly swear it, then he goes away triumphant and praising the gods.

Iole still remains prostrate where she has fallen when Dejanira steals in. Iole tells the queen that she cannot go because she has vowed to remain in order that Philoctetes may not die. Philoctetes himself comes in, surprised at his freedom, and when he learns how it was obtained, reproaches her for her weakness, saying that she should have let him die rather than be untrue to their love. Dejanira

tells them of the robe of Nessus, which she bids Phenice bring. She gives it to Iole for her to present to Hercules as a wedding gift, as it is a talisman of love. Phenice warns them that the charm may also contain death and that the omens she has read presage it. As they all go out the Œchalian and the Ætolian women unite in calling upon the god of love to fire the soul of Hercules.

Act IV. Before the temple of Jupiter an altar has been erected. The people come in dancing, and Hercules bids them offer many sacrifices that his father Jupiter may bless his marriage. He plays the lyre and sings his homage to Iole. Entering with her companions, she herself bears in her arms a coffer which she presents to Hercules, bidding him to accept her gift and to wear the tunic as a nuptial robe. He takes it and enters the temple, while she remains seated among her women. Dejanira accompanied by Philoctetes and Phenice is among the crowd, rejoicing that her plan is being accomplished.

As the people join in the hymeneal chorus Hercules appears clothed in the enchanted garment, and there is solemn silence as he and Iole approach each other. He leads her to a throne in the midst of the Heraclidæ, then gives the signal for the sacrifices to be offered, and himself throws the incense into the tripod, calling upon Jupiter and praying him to descend in the rays of the setting sun and light the sacrifice upon the altar. The people take up the prayer.

Suddenly as Hercules is pouring the libation, the cup falls and he, placing his hands upon his breast, groans in pain, crying out, "What fire burns my flesh?" He bids his startled companions tear the robe from him or cast him into the sea. Dejánira, seeing the terrible result of her scheming, groans that instead of his being restored to her she has

lost him forever. Failing to get any relief from the burning, Hercules mounts upon the altar and calls on Jupiter to deliver him. A bolt of lightning comes from the sky and fires the wood upon the altar. A thick smoke obscures the scene, and when it has dissipated Hercules is seen seated among the gods upon Olympus, purged of the mortal part of his nature.

DON GIOVANNI

(*Dohn Jō-vahn′-nē*)

(DON JUAN, OR, THE MARBLE GUEST)

ITALIAN sentimental grand opera, the greatest and most popular of the operas founded on the Spanish drama, "El Burlador de Sevilla y Convirada de Piedra," by Tirso de Molina. Music by Johann Wolfgang Amadeus Mozart, whose masterpiece it is. Book by Lorenzo da Ponte. First production, Prague, 1787. The scene is Seville in the middle of the seventeenth century.

CHARACTERS

DON GIOVANNI, a licentious young nobleman.....*Baritone*
DON OCTAVIO, betrothed to Donna Anna.....*Tenor*
DON PEDRO, the commandant.....*Bass*
LEPORELLO, servant of Don Giovanni.....*Bass*
MASETTO, a peasant.....*Bass*
DONNA ANNA, daughter of Don Pedro.....*Soprano*
DONNA ELVIRA, a lady of Burgos, deserted by Don Giovanni, *Soprano*
ZERLINA, betrothed to Masetto.....*Soprano*
Peasants, musicians, guests, servants, dancers, and demons.

ACT I. From the courtyard of the commandant's palace at Seville, by night, the wicked Don Giovanni attempts to enter the apartments of the beautiful Donna Anna. Surprised, she cries for help, and Don Giovanni tries to escape, but the girl pursues him in order to penetrate his disguise. Her father comes to her aid and is fatally wounded by Don Giovanni, who with his servant, Leporello, escapes. Donna Anna, overwhelmed with grief at the death of her father, begs Don Octavio to avenge him.

Don Giovanni and Leporello are at an inn on a lonely road outside the city when a lady comes in a carriage. Don

Giovanni, ever attentive to a beautiful woman, approaches her deferentially and is confronted by Donna Elvira, whom he has recently deceived and deserted. She denounces him and he is glad to make his escape, leaving Leporello to cover his retreat. Leporello, as shameless as his master is base, taunts the angry woman by reading from a diary a list of Don Giovanni's social conquests. The disclosures he makes horrify Donna Elvira, who departs vowing that she will have vengeance upon the profligate.

Near the palace of Don Giovanni in the suburbs of Seville a rustic wedding party is making merry. Masetto and Zerlina are about to be married. Don Giovanni appears and, laying eyes upon the fascinating Zerlina, plots to win her. He has Leporello take the entire party to the castle for entertainment, but he himself manages to detain Zerlina, offering to fight Masetto when he protests. Flattered by his compliments and attentions, the girl is almost yielding and they are about to go off together when Donna Elvira, who has been watching, surprises the pair and takes Zerlina off with her, leaving Don Giovanni chagrined and confounded. Donna Anna and Don Octavio enter, having come to enlist Don Giovanni's aid in apprehending the murderer of Don Pedro. While he is pledging them his help, Donna Anna recognizes him as her night assailant and her father's murderer by his voice. She says nothing, however, until the gay knight has left them, then she tells Don Octavio. When they have hastened away, Don Giovanni and Leporello enter, and the latter relates how Donna Elvira, taking Zerlina to her friends, attempted to tell them what sort of man Don Giovanni was, but that he succeeded in getting her outside of the gate and in locking it. Their sport over the affair is great and Don Giovanni orders a feast for that very night.

Within the garden of the palace Zerlina, restored to Masetto, is trying to appease his anger, and at length she succeeds. As they leave the garden to go to the dance within the house, Donna Elvira, Donna Anna, and Don Octavio enter, masked and disguised, and pledge themselves to work together for the downfall of the wicked nobleman. Within the ball-room Don Giovanni is still trying to win Zerlina, and his wiles are so successful that at last she goes out with him. Soon her cries for assistance are heard and Masetto and the masked trio rush to her aid, and denounce Don Giovanni for their various grievances, while he with drawn sword defies them and escapes.

Act II. On a moonlit night Don Giovanni and Leporello enter the square before the house of Donna Elvira. The don is eager to make love to a pretty servant maid whom Donna Elvira employs, and is planning how to get the mistress out of the way. As she is sitting at her window he speaks to her, feigning repentance and grief. He and Leporello exchange cloaks and hats, so when she comes down to talk with him, the don makes Leporello meet her. He then raises an outcry that some one is approaching, and the two are frightened into running away. Thereupon Don Giovanni serenades the servant. But Masetto and a group of armed villagers enter, seeking the don, whom they intend to punish for his crimes. He then pretends to be Leporello, and helps them find and seize the supposed don, contriving to escape while they discover that their prisoner is the servant, not the master.

In the cathedral square, where stands the statue of the murdered commandant, Leporello and his master meet and relate to each other their experiences. As they talk the statue speaks to Don Giovanni. Though Leporello is greatly

terrified the bravado of the don does not leave him, and he boldly invites the spirit that speaks to dine with him at his castle. Later, in the banquet hall the merrymaking is at its height when a loud knocking is heard. Terror-stricken, the guests witness strange retribution fall upon their debonair host. The commandant appears and strides toward Don Giovanni, who is still fearless and defiant. The spirit takes him by the hand, and together they sink through the opening earth, amid flames, into the arms of demons.

DON QUICHOTTE

(Dohn Kē-shōt)

FRENCH serio-comic grand opera, founded on the Spanish romance, "Don Quixote de la Mancha," by Cervantes, as transformed into a French drama by Jacques Le Lorrain. Music by Jules Massenet. Book by Henri Cain. First production, Monte Carlo, 1910. The scene is Spain in the Middle Ages.

CHARACTERS

Don Quichotte	*Bass*
Sancho	*Baritone*
Rodriguez	*Tenor*
Juan	*Tenor*
Pedro (a burlesque)	*Soprano*
Garcias (a burlesque)	*Soprano*
Dulcinea	*Contralto*

Valets, bandits, lords, friends of Dulcinea, ladies, and the people.

Act I. On a festival holiday before the house of Dulcinea in a Spanish town a crowd of people are dancing, drinking, and toasting the fair courtesan. Four lovers approach beneath her balcony and serenade her. As she appears the crowd stops dancing and the lovers greet her. After brief parley with them she reënters the house. Rodriguez and Juan, her two most favored suitors, avow to each other the pains of their love for her. The crowd bursts out in shouts of laughter as Don Quichotte and his squire, Sancho, come riding up.

Don Quichotte, the knight of the rueful countenance, lank in body and limb, grave and kindly in spirit, is clad in a suit of nondescript armor and rides his sorry-looking, lean, and bony Rosinante, while the portly Sancho comes astride

his donkey. Don Quichotte modestly wonders how the people know him, and directs Sancho to distribute money to the crowd. They dismount, and when Don Quichotte joins the group of lovers they make fun of him. His gentle manners agree well with his mission to befriend the unfortunate and champion the widow and the orphan. When his exaltedly respectful words show that Dulcinea is to him a model of virtue and the lady of his dreams, they call him a fool, and declare that she herself laughs at him.

As twilight comes on the people go away, still both applauding and laughing at him. He thinks only of Dulcinea, throws a kiss at her window, and calling her name lingers by the balcony. Soon he takes his mandolin and begins to sing and play. Juan approaches unknown to the knight and breaks in upon his song with impertinent questions. They begin to dispute, and, drawing their swords, are about to fight when Don Quichotte picks up his mandolin and says that he has some verses he must sing before he kills his opponent. Dulcinea appears upon her balcony and responds to his song, though she can see neither him nor Juan. When she reënters the house he casts aside his mandolin, picks up his sword, and the fight begins.

Dulcinea enters and separates the combatants. She smilingly asks Don Quichotte if it was he who played and sung so charmingly. She trifles with the two lovers and then at her word Juan goes off. Gravely Don Quichotte woos the lady, revealing to her his love, and asking her hand in marriage. She is interested and amused, and then mockingly tells him that if he would prove his love he must obtain from the bandit Tenebrun a necklace he stole from her.

Act II. Promptly the next morning Don Quichotte and Sancho start out to seek the robber band. As they ride along

Don Quichotte makes rhymes to his Dulcinea, while Sancho discourses ironically of the discomforts of their common life, and complainingly taunts the knight for his sentimental weakness, warning him of the deceitfulness of women. As they pass through the countryside suddenly there looms up before them in the morning mist a huge revolving windmill. Don Quichotte thinks it is a giant disputing their right to continue on their way, and he charges it. He is knocked from Rosinante and flung down by the whirling planes, but when Sancho goes to his rescue he finds him not seriously injured.

Act III. As evening draws on the two travelers come upon the robbers in their mountain lair. Sancho hangs back in terror, but Don Quichotte, undaunted, charges into their midst valorously. He is seized and his lance taken from him. They bind him and condemn him to death. When they rail at him he replies in exaltation of soul, and tells them of his work in the world, that of helping the unfortunate. The robbers regard him with wonder and so impressed are they by his nobility of heart and his fortitude that Tenebrun, their chief, is moved to tears. When Don Quichotte tells them his reason for interfering with them,—that he was desirous of restoring to Dulcinea her lost necklace,—the robbers have been so touched by his words that they not only let him depart, but also give him the necklace. They ask his benediction as he goes off.

Act IV. At the house of Dulcinea all is still gay and festive. She is weary of the empty compliments of her admirers, and somewhat melancholy, though forcing herself to an appearance of gaiety. Unannounced and unexpected enter Don Quichotte and his faithful Sancho. Quichotte

presents her with the necklace and so pleased is she to recover it that she seizes and embraces him. Quichotte claims then her pledge, and immediately asks her to marry him, and go away with him to a remote chateau. She, instead of continuing her deception, gently disillusions him. He spares her reproaches, thanks her for telling him the truth, and on his knees again declares his undying love. He is broken-hearted and weeps. The guests deride him, while Sancho, although he cannot think well of this foolish affection for one unworthy, yet extols and faithfully if futilely excuses his master.

Act V. In the depths of a mountain forest, leaning against a tree Don Quichotte lies dying in the moonlight. In his delirium he is dreaming of Dulcinea, sees her face and hears her voice. He awakens to unfulfilled dreams and to the presence of Sancho, gentle and affectionate, and seeking to soothe with honest appreciation his master's wounded spirit. Don Quichotte reminds Sancho that he promised him an island, and says that now he will give him as his bequest the "Island of Dreams." His lance falls from the knight's hand, and his gaunt figure, still in its suit of old armor, stiffens.

ELEKTRA

(E-lĕk'-trah)

GERMAN tragic grand opera. Music by Richard Strauss. Book by Hugo von Hofmannstahl. First production, Dresden, 1909. The scene is laid at Mycenæ in the Greece of antiquity.

CHARACTERS

ÆGISTHUS, husband of Clytemnestra.....*Tenor*
ORESTES, brother of Electra and Chrysothemis.....*Baritone*
CLYTEMNESTRA .....*Mezzo-Soprano*
ELECTRA, CHRYSOTHEMIS } daughters of Clytemnestra and the murdered King Agamemnon { *Soprano*, *Soprano*

The preceptor of Orestes, a confidant, a train-bearer, an overseer of servants, five serving women, other servants, both men and women, old and young.

In an inner courtyard of the palace of the late King Agamemnon servants are gathered talking about the way in which Electra lies sighing and groaning over the death of her father and fostering hatred of his murderers. Electra, clad in mourning, passes through the courtyard at one side. At last the discussion of the servants becomes so noisy that the overseer drives them with his whip into their quarters.

Electra reënters. In her loneliness and despair she calls for her father's shade to appear to her, and she dwells with sinister gloating upon the thought that many victims shall be sacrificed at his tomb. Her ecstasy of hate and revenge increases as she imagines the high-piled corpses over which she will step at his death-dance. Her sister, Chrysothemis, enters and tells Electra that their mother, Clytemnestra, and her craven husband, Ægisthus, have decided to imprison

Electra. Then the grief-wild daughter begs her sister to join her in the scheme for revenge. But revenge is far from the spirit of Chrysothemis. She longs for a woman's joys, the happiness of wifehood and motherhood. She begs her sister to refrain from plotting, but Electra, not relenting in her purpose, denounces her sister's softness and renews her vows of vengeance. They are interrupted by the approach of their mother.

Clytemnestra speaks with her confidant and her train-bearer regarding Electra, whom they watch from a window of the palace before entering the courtyard. They would detain the queen, but she, suspicious of them as well as of Electra, comes to speak with her daughter. She says that her nights are horrid with evil dreams and asks Electra if she knows no remedy for such. While she relates her dreams at length and then in her terror says she will sacrifice anything to appease the gods, Electra patiently listens and finally draws from the queen the virtual admission that she murdered her husband, King Agamemnon. Thereupon Electra adds immeasurably to the queen's horror by depicting the vengeance of the gods of which she herself exults to be the instrument.

While Electra's fury against her mother is at its height, the confidant rushes in and whispers to the queen that her plot to kill her son, Orestes, has succeeded. The queen, exceedingly joyful at having the menace of his presence removed, leaves Electra stupefied at the change in her. Then Chrysothemis enters and tells Electra of their brother's death. She cannot at first believe the news, but when she is convinced she again pleads with her sister to join her in killing their mother and her lover. But Chrysothemis, although Electra promises her anything in payment, cannot bring herself to countenance the deed. Then Electra curses her, and

in a rage of hate claws at the earth of the courtyard in an effort to dig up with her hands the murderous axe.

A stranger enters and she pauses in her work. Cautiously he discloses his identity to her, for it is none other than Orestes, who has caused the rumor of his death to be circulated in order to throw his mother off her guard. Then Electra tells him of their mother's admissions, and Orestes, nerved to redoubled fury by the account, hastens into the palace. Electra is now beside herself, and rushes to and fro before the door. A shriek is heard within and the serving women run to discover the cause. Ægisthus, also aroused, passes through the courtyard on his way in, and Electra mockingly treats him with deference as the new king. Orestes meets him just beyond the door. They struggle together and the false-hearted king falls, killed by the matricide.

Chrysothemis is heard calling Electra to come to her, as she has discovered that the slayer is Orestes. Electra is in a daze. Her mind, burdened with grief and fired by filial fury for vengeance, can now bear the horror no longer. She starts a triumphant death-dance and calls on all the people to join her. When it reaches its height of fury, she falls lifeless.

FAIRYLAND

AMERICAN allegorical grand opera. Music by Horatio Parker. Book by Brian Hooker. First production, Los Angeles, 1915. The scene is a picturesque valley in a hill country of Central Europe, about the thirteenth century. "The action takes place Once Upon a Time and within the interval of a Year and a Day, in the Valley of Shadows, also called the World, which seen in a certain light is also Fairyland."

CHARACTERS

AUBURN, the King, afterward Prince of Fairyland.....*Tenor*
CORVAIN, brother of Auburn.....*Bass*
MYRIEL, the Abbess.....*Mezzo-Soprano*
ROSAMUND.....*Soprano*
ROBIN, surnamed Goodfellow, a villager.....*Tenor*

Nuns, men-at-arms, and common folk (the people of the hills, who are also fairies).

ACT I. Early one autumn evening the peasants of a valley village are returning after their day's work in the forests on the hills. As they pass an ivy-covered abbey a young novice, Rosamund, clad in white, comes out on the balcony and gazes afar over the valley. The passers-by pay reverence to her, but she is oblivious of their presence and reaches out her arms as if she longed to escape into the beautiful world. The peasants go on their way and Rosamund still stands gazing, when suddenly she sees in the distance the figure of a horseman. Fascinated by his appearance she leans over the balcony, following him with her eyes and stretching out her arms toward him, then buries her face in her hands. The voices of the peasants die away and the Angelus rings. Rosamund crosses herself and disappears within the convent.

Corvain comes up the path, over a frail bridge crossing a chasm, and pauses before the abbey door. Robin comes from the forest and goes along the other side of the chasm. Corvain hails him arrogantly and asks which way the king went. Robin answers tauntingly, and hints that if the king is absent it is necessary to find him or make some plausible excuse, otherwise men will say that his brother has murdered him for the sake of the crown. Corvain is fiercely angry as Robin goes unconcernedly off.

The nuns are heard chanting in the abbey and soon they come forth, two and two, headed by the abbess and with Rosamund in the rear, all carrying garlands which they lay upon the wayside shrine near the chasm. Corvain, who stands almost in their path, does not make way until the abbess confronts him. When the last of the nuns have re-entered the abbey and Rosamund lingers at the door, Myriel asks Corvain what he does there. He says that he seeks the king, and his contemptuous words reveal the hatred in his heart for his saintly brother. He boasts that if the king is long absent he may himself be king. Myriel scorns the thought, and is about to go into the abbey when Rosamund says that at sunset she saw a very beautiful man in golden armor ride down the valley and into the forest. Myriel rebukes Rosamund for wandering thoughts, but Rosamund defends her impulse to see how beautiful the world is and asks if the glory and the gladness of it are evil. Corvain starts to reply, when the abbess tells Rosamund that she has her answer,—that such as he are those who love the earth. Rosamund murmurs that she has sinned, and as Myriel tells her to go seek forgiveness, she meekly asks where lies the road to Fairyland. Just then Corvain points out Auburn approaching, and the abbess fairly drives the reluctant Rosamund into the abbey.

Auburn is a poet and an idealist, brimming with enthusiasm, and when Corvain asks him who shall have the crown in his absence, he values the rule so little that he is about to bestow it upon Corvain when the abbess interposes. She covets it for the church, while Corvain is so eager that he says he may take life to get it. The righteous scorn of the abbess causes Corvain to retreat across the chasm. At her command Auburn destroys the bridge with his sword. Then he offers the crown to Myriel, but with a gesture toward the wayside shrine she goes into the abbey.

Auburn kneels before the shrine holding the crown on high, as Corvain disappears in the darkness. While Auburn is praying that his quest for the meaning of life may be successful, Corvain clambers up from the gulf and creeping stealthily behind him seizes the crown and strikes him senseless. At the same moment the red Rose within the shrine lights up, and Corvain shrinks back before gleaming lights, which appear everywhere as fairy voices are heard singing. At last he flings away the crown and rushes off.

Many fairies enter and the whole place glows with the strange lights that they kindle from the Rose of the shrine. Robin comes in with a great cup in his hands, and standing before the prostrate Auburn, he drinks to the health of the King and Queen of Fairyland, and scatters the last drops of the wine on Auburn's head. He rises and looks about him dazed. Turning to the shrine, which is suddenly illumined, he sees within, not the image of the Virgin, but Rosamund enthroned. She and Auburn look in wonder upon each other, realizing now the beauty and the joy of life, and as they acknowledge their love they know they are in Fairyland. Auburn is seated beside Rosamund, and the fairies crown them King and Queen, while Robin sings the Song of the Rose, and the lovers have their first revelation, which they

do not yet quite comprehend, that the Fairyland of the child and the dreamer is one with the idealism of human souls that aspire.

Act II. In the courtyard of his castle Corvain stands dressed in royal splendor. He haughtily grants an audience to Robin and a half dozen miserable-looking peasants. Robin asks justice, and shows how the peasants have been maimed in punishment for petty crimes caused by their hunger, and says that the Abbess Myriel, claiming the land for the church, takes taxes as well as the king. Corvain sends them to the abbess, for he will not release his claim. The peasants are driven out by the men-at-arms as soldiers enter bringing Rosamund, who is footsore and frightened. Corvain recognizes her and dismisses the soldiers. She tells him that she seeks the king in Fairyland. When he tells her that he is king she turns from him and says that she has known the prince of faery in a waking dream and that she will follow and find him or die. He tells her that if the nuns find her she shall surely die, and invites her to stay with him. She looks at him questioningly, for he somewhat resembles his brother, but as he draws her closer she knows instantly that he is not the one she seeks, and repulses him. He makes love to her and when she tries to flee his soldiers appear. She sees that she cannot escape and falls fainting upon a seat. She recalls her glimpse of Fairyland and sings the Song of the Rose as she remembers Robin's singing it.

Robin, hearing, reënters, followed by Auburn, who is dressed as a pilgrim, tattered and disheveled and prematurely aged. She recognizes him at once, and rushes forward as if to throw herself in his arms, but meets only his questioning stare. In pain of soul she sinks at his feet. Auburn asks Robin who she is, and he says it is one who

knows him. Auburn claims that he is king there in the palace, but Rosamund murmurs that he is king in Fairyland. At the word Auburn is alert and bids Robin summon his people and he will establish his claim by showing to them the light that burns in the Rose he wears, for it is the Rose of Fairyland. When Robin doubts Auburn's power to make the Rose burn, Rosamund bids him do as the king commands, and he goes out.

Rosamund asks Auburn if he does not remember her, but he, intent upon his thoughts, seats himself and tells of his dream, how he was king in Fairyland and yet that here his people do not recognize him. Rosamund kneels at his feet and tries to make him remember. He tells how the queen sat beside him and on her breast was the Rose of all the World, and how when the abbey bell clanged the fire died from the heart of the Rose, and thunder and lightning broke the vision. As Rosamund raises her eyes and arms to him, the Abbess Myriel, who, dressed in purple and gold and with her train of black-gowned nuns, has entered the palace in search of Rosamund, comes toward them though the two are oblivious of her. A red light gleams for a moment in the Rose that Auburn wears and recognition dawns in his face, only to die out as Myriel towering above them commands "Forbear!" The nuns surround Rosamund that she may not escape, and though Auburn protests, Myriel, who takes him for a holy saint, will not brook his interference. He says that presently he will be king, and withdraws.

Corvain enters followed by his men-at-arms. He laughs as he sees that Rosamund is a prisoner. When Myriel says that she came only to take her and that now they will go, he tells her that Rosamund is beyond her power, and summons his soldiers. Corvain and the abbess face each other for a moment in a silence tense with anger and defiance, then

Auburn with a resumption of his kingly authority advances between them. All are astonished, especially Corvain. He calls his soldiers about him, and Auburn his people. The peasants flock in, a mob threatening violence. Auburn demands his crown but Corvain tries to discredit this stranger, so unlike the old Auburn, and the people begin to doubt. Auburn, perfectly confident, takes the Rose from his breast and holds it up, bidding them watch. The Rose remains unlighted; the fairy power does not come at his incantation. At last Corvain laughs aloud. The people catch up the laughter. The petals of the Rose fall to the ground while Auburn stands holding the empty stem. At length he sits down among the scattered petals and gathers them up, and Rosamund flings herself down beside him and tries to look into his face. The peasants laugh in mockery, ridiculing Auburn and thinking him mad. Rosamund springs up resenting their insults, and drives them back. At length she is face to face with Corvain, who holds out his arms to her. Fear seizes her and she shrinks toward Myriel, who with the nuns departs, taking Rosamund. Auburn still sits crouched by the petals, and Corvain taunts him as he goes out. Auburn murmurs to himself, "I have been king in Fairyland."

Act III. In an open space in the midst of the village as day dawns Rosamund is seen fastened to a stake, while four soldiers keep guard over her. When the sun rises the abbey bell is heard and Myriel enters, somberly dressed. She approaches Rosamund with sympathy and kindness. Rosamund tells her that the nuns cannot understand the choice she has made, and therefore they destroy her. Myriel strives to understand, and thinks that Rosamund has mistaken human love for spiritual righteousness. But Rosamund says that

is not so, that it was not heaven she chose but Fairyland. Myriel offers her life, absolution, and sainthood if she will repent, but Rosamund chooses her dream instead.

Myriel goes away and Auburn approaches stealthily and tries vainly to free Rosamund. The chains that bind her shatter his sword. He tells Rosamund that she shall not die while he lives, though he has no power to release her. When she asks him if he recognizes her, he says that she was the one friend when all people mocked him. He kneels before her and she looks at him happily. Slowly as her hands rest upon his head the memory of the first time he saw her in the shrine comes to him, and he exclaims, "My Queen in Fairyland!" Then they realize that through all life's changes they have seen one light.

It is now broad daylight and the village has awakened. The people wander around and finally gather in the tavern. Soldiers set up two thrones, one on each side, for Corvain and Myriel. Auburn goes among the peasants inciting them to rebellion. When Robin enters Auburn asks him to announce him as the rightful king, and, inspired by Rosamund's faith, Robin thinks well of the idea and asks Auburn to go with him to the tavern. Auburn meets Corvain and his soldiers entering, and thinks rebellion is now impossible. Myriel and her nuns have already entered, and she and Corvain each accuse the other of having murdered the rightful king, Auburn. As Corvain orders his soldiers to seize this pilgrim who claims the throne, Auburn, despairing of the people's support, takes the crozier from Myriel and strikes Corvain down, half stunning him. The soldiers overpower Auburn and chain him to the stake beside Rosamund, then pile fagots about them.

Myriel makes one final appeal to Rosamund, who though Auburn's life too is endangered is still firm and fearless. Cor-

vain also gives Rosamund a last chance, picturing the torment she will endure from the flame. Rosamund turns utterly unshaken, almost amused, to Auburn and tells him that Corvain thinks they are afraid. As Corvain and Myriel return to their thrones muffled shouts of laughter come from the peasants in the tavern, to which the victims listen intently while the fagots are being piled high. As the flames begin to crackle a drinking song from the tavern drowns all other sounds. Rosamund has recognized the fairy music and understands now that it is the common people who are the fairies and that the world is one with her dream.

She bids Auburn listen to the song, but he turns to her, and clutches at the withered Rose at his breast. She slips her hand upon his, and then suddenly the Rose blooms and lights up within. The doors of the tavern fly open and Robin is seen lifting the cup as when he first drank to the King and Queen of Fairyland. As the Rose burns in Auburn's hand the peasants come out of the tavern and change to fairies in the unearthly light. Rosamund is singing the Song of the Rose. Nuns and soldiers give way before the fairies as before a powerful spell. Robin comes and standing before the stake drinks to the health of the King and Queen and throws the last drops upon the fire, which immediately subsides. Their chains fall away and Auburn and Rosamund are surrounded by the fairies, who deck them in costly robes and place them upon the thrones side by side. All join together in the Song of the Rose, which voices their belief that here and now is Fairyland.

FAUST

FRENCH tragic grand opera, after Goethe's "Faust." Music by Charles Gounod. Book by Jules Barbier and Michel Carré. First production, Paris, 1859. The scene is a German village in the eighteenth century.

CHARACTERS

FAUST, a philosopher.....*Tenor*
MEPHISTOPHELES, the evil one.....*Bass*
VALENTINE, brother of Marguerite.....*Baritone*
WAGNER, once a student, now a soldier.....*Baritone*
SIEBEL, a student.....*Soprano*
MARGUERITE, a village girl.....*Soprano*
MARTHA SCHWERLEIN, her duenna.....*Contralto*

Students, soldiers, villagers, fiends, and angels.

ACT I. The aged Doctor Faust, philosopher and alchemist, who has sought his whole life long to solve the mysteries of life and death, is seated in his library before a table covered with heavy folios and rude scientific apparatus. As his light flickers and goes out he closes his book and going to the window pulls back the curtain and sees that another day is dawning. Full of despair at the futility of his study he is about to mix a vial of poison with which to end his life, when he hears a merry chorus of maids singing of the joys of life and love. The song awakens no response in his heart. As he again lifts the poison to his lips he hears the song of laborers going to their work in the fields. This recalls to him the days of his youth and strength, of his hope in life and trust in God, and at the thought of his wasted years he defiantly calls aloud upon the infernal king. Mephistopheles, the evil one, enters, clad gaily as a cavalier. He obsequiously salutes the terrified Dr. Faust, and offers him youth, fame,

and power. Each of these gifts Faust spurns and seeks a way to rid himself of the evil spirit. But the latter craftily insinuates himself into the old man's confidence so that he unburdens his heart, and expresses his longing for youth, the vigor of manhood, and the pleasures of living.

Mephistopheles promises to grant his desires upon one condition,—that Faust shall sign a contract to serve him hereafter as faithfully as he now agrees to serve the doctor. While Faust hesitates, Mephistopheles causes the vision of a beautiful peasant girl to appear. Mephistopheles promises that the maiden shall be his if he will but sign the contract. Faust agrees and signs, and the evil one hands him the cup of poison. He drinks it and is immediately transformed into a young man.

Act II. The people are assembled for a fair in a square before the inn of Bacchus, near the city gates. A group of students are drinking. Soldiers stand about boasting of their conquests in love and war, and attentive to the young women in the company, who bring upon themselves the rebukes of the older women for their frivolity. Among the students Wagner, a former pupil of Faust's but now enlisted in the army, is rallying Siebel, who is greatly in love with Marguerite, a village maiden. Valentine enters, dispirited because his going leaves his sister alone and unprotected. He commends her to Siebel's care, who promises to protect her.

Mephistopheles enters with Faust and speaks lightly the name of Marguerite. Valentine is startled and ready to draw his sword when Mephistopheles notes his palm and prophesies that he will die at the hand of a friend. Revealing more of his sinister knowledge, he tells Wagner that he shall fall in his first engagement, and Siebel that he shall not pluck

a flower but it shall fade. All drink and Mephistopheles, objecting to the poor wine, says he will obtain better. Leaping upon the table, which brings him up to the signboard of the inn—the god Bacchus seated upon a cask—he calls upon the god and proceeds to draw wine from the cask. Again the name of Marguerite is light upon his lips, and Valentine and his friends draw their swords to avenge the insult. Mephistopheles draws with his blade a magic circle, and each assailant as he approaches is baffled and opposed as by a wall. Believing that he is evil and withal powerful, they reverse their swords and present the hilts, each of which is in the form of a cross, and advancing upon him make him shudderingly retreat.

Scarcely have they left the square when Faust and Mephistopheles reappear. Faust is very impatient to be shown the maiden that has been promised him, and Mephistopheles says she will come to them there. Siebel enters and stands waiting for Marguerite's return from church. As she approaches Mephistopheles hails Siebel and engages him in conversation, giving Faust a chance to accost her and offer his arm, which she, a humble peasant girl, considers too great an honor, and refuses. Faust and Mephistopheles follow her as she goes out.

Act III. Into an enclosed garden before Marguerite's house Siebel enters to serenade her. Thinking to give her a bouquet, he starts to pick the flowers and finds that, because of the spell cast upon his hands by the evil stranger, the flowers wither as he touches them. Disconsolate, he perceives the font of holy water before Marguerite's door, and having dipped his hands therein is purged of the spell. The flowers he now picks lose none of their freshness and he leaves the bouquet where Marguerite will find it. Mean-

time Mephistopheles and Faust have entered and the former, seeing Siebel's offering, places a casket of jewels in Faust's hands, who lays it beneath the flowers. Then the demon and Faust depart.

At length Marguerite comes from her house and seating herself by her spinning-wheel sings. But her song is interrupted by thoughts of the handsome stranger who spoke to her. At length she spies the flowers and then the jewels. With childlike wonder and delight she plays with them, decking herself in them. She is thus adorned when Martha enters and tells her that the jewels must have been left by some admirer. A rap is heard at the garden gate, and Mephistopheles and Faust are admitted by Martha, for whom Mephistopheles pretends to have news. Marguerite takes off the jewels and puts them hastily within the casket. Faust advances toward her and seeks to engage her in conversation, while Mephistopheles wilily distracts the old woman's attention by telling her of her husband's death, of his message to her, of her now free estate, and finally by making love to her.

Meanwhile Faust has been wooing Marguerite, who is much attracted by the gallant young man. Her beauty and sincerity make him so esteem her that he quells the impulse which Mephistopheles has put into his heart, and, having plighted their troth, they bid farewell until the morrow. Mephistopheles has already rid himself of the doting old woman. Once alone together Mephistopheles berates Faust for leaving Marguerite and drags him back into the garden, upon whose flowers he has put a baleful enchantment. There they watch until Marguerite comes to her casement and in the silence and solitude confesses her great love for Faust and her longing for the morrow. Faust, hearing, is enraptured, and, springing to the casement, clasps her in his arms.

Act IV. In her garden Marguerite is sitting brooding over the sorrow that has come upon her. Siebel comes to her and is deeply moved by her sadness and her wrong. He vows that he will avenge her, but she begs him to spare Faust, for she still loves him. She leaves him and enters the house. Outside in the great square before the cathedral soldiers, returning victorious from the war, enter, and Valentine accosts Siebel, asking after his sister. Siebel hesitates in answering, and then begs Valentine to be merciful to her.

To the garden before Marguerite's house Mephistopheles and Faust are come. The evil one sings a taunting serenade and Valentine rushes out from the house. He draws swords with Faust, thinking to avenge his sister, but Mephistopheles takes part in the fray, parrying the blows intended for Faust, who fatally wounds Valentine. As he falls dying Marguerite rushes from the house and kneels beside him. Citizens enter, but Faust and Mephistopheles make good their escape. Valentine spies the golden chain around Marguerite's neck and, though she casts it from her, denounces her love of display, and curses her as he dies. She reels into the house, her reason tottering with this new misfortune and the curse that has fallen upon her.

Later she hastens to the church to pray, but Mephistopheles appears before her. At the sight of the fiend to whom now she attributes all her wrongs, she stumbles in fright at the threshold. He taunts her there, by his gibes preventing her from hearing the holy chant of the choir within, and causing her almost to swoon with despair as he pictures the fiends that attend her steps and await for her soul. At length she gains strength to break away and rushes into the church.

Act V. It is Walpurgis Night, or the Sabbath of the witches, on the Brocken in the Hartz Mountains. To their

revels Mephistopheles has brought Faust, but in the midst of the wild gaiety Faust catches a vision of Marguerite, pale, disheveled, despairing, almost dying, and he takes Mephistopheles aside, reminds him of his promise to serve him, and compels him to take him at once to Marguerite.

To the prison where Marguerite is confined in punishment for the murder of her child, Mephistopheles, having procured the keys, admits Faust while he remains outside keeping guard. Faust falls upon his knees beside the pallet of straw on which the sadly changed Marguerite lies asleep, and calling upon her name, wakens her. She recognizes him joyfully, but her memories and rambling talk, although she is still most affectionate, show him plainly that her mind is deranged. He begs her to come with him and swears that he will save her. She is about to go when she catches a glimpse of Mephistopheles without, and the remembrance of his taunts and dire predictions throws her into a frenzy of fear. She begins frantically to pray and falls upon her knees in a dying state. As she prays the heavens open and a company of angels is heard welcoming the repentant woman. Mephistopheles, with a derisive laugh, sinks with Faust through the earth into a fiery abyss.

FIDELIO

(*Fē-dā'-lē-ō*)

(OR, CONJUGAL LOVE)

GERMAN sentimental grand opera, after Bouilly's "Léonore, ou l'Amour conjugal." Music by Ludwig van Beethoven,—his only opera. Book by Joseph Sonnleithner. First production, Vienna, 1805. The scene is the state prison near Seville, Spain, in the eighteenth century.

CHARACTERS

DON FERNANDO DE ZELVA, minister.....*Baritone*
DON PIZARRO, governor of the state prison.....*Baritone*
DON FLORESTAN, an imprisoned Spanish nobleman.....*Tenor*
ROCCO, jailer.....*Bass*
JAQUINO, gatekeeper.....*Tenor*
LEONORA, wife of Florestan, known as "Fidelio".....*Soprano*
MARCELLINA, daughter of Rocco.....*Soprano*

Captain of the guard, a lieutenant, soldiers, prisoners, and people.

For two years Don Florestan has been imprisoned in a subterranean dungeon by his enemy, Don Pizarro, who has given out word that he is dead.

ACT I. In the courtyard of the state prison near Seville Jaquino is on guard and is watching Marcellina, whom he loves, who is working near the door of her father's house. Jaquino is anxious to talk with her, as he wishes to ask her to marry him without further delay. Marcellina, however, is much attached to Fidelio, the young assistant, so puts Jaquino off and welcomes each knock that calls him to the gate. At last impatient with the interruptions, he declares

that he will not go until she answers him, but just then Rocco is heard calling him, and he is obliged to respond. In her heart Marcellina is pitying Jaquino, because before Fidelio came she had intended to marry him, but now she is enamored of the latter and makes plans for their home.

Her father and Jaquino come in, and the former is very much disturbed that Fidelio has not yet returned from the city, to which he went on errands. Just then Fidelio enters, burdened by a heavy basket, some fetters, and the dispatch box. Both the jailer and his daughter hasten to relieve the young man of his burden, much to Jaquino's discomfort. Fidelio gives account of his purchases and receives Rocco's approval for his thrifty buying. When Fidelio replies that it was not for the money he cared, both Rocco and Marcellina interpret his remark to mean that it was their favor he sought. Fidelio sees Marcellina's affection and laments that he is obliged to resort to so much deception to gain access to the prisoner Florestan. Especially does he become apprehensive, when Rocco promises soon to give him Marcellina.

Rocco commends thrift to the young people, saying that gold is requisite to happiness. Fidelio replies that perfect trust is better, and intimates that Rocco does not trust him completely or he would permit him to assist in the care of all the prisoners. Rocco says that he is ordered to admit no one, but when Marcellina and Fidelio both urge him to let the latter assist him with all, as he is getting old and soon cannot himself go, he says that he will, to all except one cell. This is the information for which Fidelio has been longing, and adroitly he questions him and finds out that the man so distinguished from the other prisoners seems not to be guilty of any special crime but only to have powerful foes, for he is being subjected to slow starvation. Fidelio's interest and sympathy is so marked that Rocco assures him

that if he is to take up such duties he must harden his heart, and Fidelio promises that he will not falter. The jailer then plans to ask the governor to appoint Fidelio as his assistant.

The governor now enters and Rocco, having sent the young people away, presents him with the dispatch box. The governor is alarmed at a letter which announces that the minister is already on his way to examine the prison, having been told that some prisoners were being held without cause. The governor then realizes that he must kill Florestan at once, who was so long since supposed to be dead. He orders a trumpeter to give notice at the first appearance of a carriage from the city. He hands a large purse to Rocco, whom he summons, and tells him to kill Florestan. But Rocco refuses, and when the governor cannot by any means prevail upon him to do it, he tells him to dig a grave in an old cistern in Florestan's cell and he will himself come and do the deed.

As the governor and Rocco leave the courtyard Fidelio, having overheard the plan in part, passes through. Then Marcellina and Jaquino enter. Jaquino is still trying to persuade her to love him, and as Rocco enters and finds them still disputing, he announces that he is about to give his daughter's hand to Fidelio. Fidelio suggests that it would be well to celebrate this, the day of their betrothal, by giving the prisoners a few minutes' freedom in the open air. He is anxious to find out if Florestan is not among the other prisoners, so is rejoiced when Rocco finally consents to this plan.

Rocco hurries off to obtain the governor's endorsement to Fidelio's appointment. When he returns he tells Fidelio that the governor has consented, but has ordered that both of them go into the dungeon to dig the grave for the unfortunate prisoner. Fidelio grows exceedingly apprehensive, because he does not find Florestan among the prisoners, and

so believes he must be the one appointed to die. Fidelio asks if the one for whom the grave is to be made is already dead, and is told that he is not. Rocco offers to do it alone, but Fidelio will not consent to that. Marcellina announces that the governor is very angry that the prisoners have been let out, and Rocco hastens away to appease him. Pizarro appears, wild with wrath, and the prisoners are hastily sent back to their cells.

Act II. In the dungeon Florestan is sitting on a huge stone near the wall to which his chain is fastened. It is cold and dark save for a feeble lamp. He is meditating over his long unjust imprisonment, and is thankful that he is not guilty. He dreams of the past, sees as in a vision his loved wife, Leonora, then exhausted he sinks back unconscious. He is so lying when Fidelio and Rocco enter. They dig the grave, and the anxious Fidelio, who is none other than Leonora, tries to see whether the man is indeed her husband. Florestan recovers consciousness and Rocco goes to him, saying he will have to tell him that he is to die. Florestan's voice discloses to Leonora that it is he, and she sinks down almost fainting on the edge of the grave. When Florestan hears from Rocco's lips the name of the keeper of the fortress he knows that it is his mortal foe and begs Rocco to send word immediately to his wife, Leonora, at Seville.

When Florestan asks for water she, having recovered her strength and courage, brings the pitcher and a crust of bread to Rocco, who gives it to the prisoner. She is so overwhelmed by emotion that both notice it, and Rocco explains that the young man is soon to marry his daughter. Then Florestan beseeches them both that some means be found of restoring him to his wife. The jailer's whistle sounds, and they know that the governor is approaching.

Pizarro enters wrapped in a dark mantle. He orders that the lad be dismissed, and Leonora is forced to retreat, but hides in the shadows close to Florestan. She overhears Pizarro say to himself, as he throws off his mantle, that he must get rid of both the jailers that day. Before Florestan has a chance for defence he tries to stab him with his dagger, but Fidelio flings himself before the prisoner. Pizarro is checked for a moment, then he tries to pull him away. Then a woman's voice tells him that he shall not kill Florestan until he has first killed her, Leonora, his wife. The prisoner exclaims joyously, while both Rocco and Pizarro are forced to admire her spirit. But the governor soon realizes that he must kill them both, and is about to strike again when Leonora presents a pistol at him and threatens to kill him if he moves.

The trumpet call announcing the visit of the minister is heard, and the governor and Rocco hasten away, while Florestan and his faithful wife cling close to each other. Soon Rocco reappears to lead them into the presence of the minister, and says that, as Florestan's name is not among the guilty, he will shortly be released.

In the principal court of the castle the minister is reviewing the prisoners and the officers. He is releasing all state or political prisoners, having an order from the king, who he says is no tyrant. Soon Rocco and Leonora come supporting Florestan. The governor tries to prevent their appearing, but Rocco calls the minister's attention. Recognizing Florestan, who was a valiant and virtuous man and had long been thought dead, the minister is moved with mingled delight and pity. Then Rocco tells the story of Leonora's disguise, of the attack by Pizarro, and how the minister's arrival balked the governor's plans. The minister bids the faithful wife herself remove her husband's chains, and Pizarro

when he tries to protest is silenced. The people applaud the wife and Florestan is exceedingly happy, but Leonora notes nothing except that her husband is freed and restored to her. Marcellina, who has been greatly surprised by the turn affairs have taken, meets Jaquino's look in a way that makes him happy, and the rejoicing is general.

THE FLYING DUTCHMAN

(DER FLIEGENDE HOLLAENDER)

GERMAN tragic grand opera, after Heinrich Heine's poetical version of the legend of the Flying Dutchman. Music and book both by Richard Wagner. First production, Dresden, 1843. The scene is a Norwegian fishing village in the eighteenth century.

CHARACTERS

DALAND, a Norwegian sea captain.....*Bass*
THE DUTCHMAN.....*Baritone*
ERIC, a huntsman, a lover of Senta.....*Tenor*
DALAND'S STEERSMAN.....*Tenor*
SENTA, daughter of Daland.....*Soprano*
MARY, Senta's nurse.....*Contralto*

Sailors, maidens, hunters, and villagers.

ACT I. Near the shore of the rocky coast of Norway Daland's ship is anchored. The crew furl the sails and Daland, going ashore, climbs a cliff and discovers that his home is only seven miles away. They must wait, however, for a change of wind, and he commands his crew to go below and sleep. The steersman only is on deck, and he has fallen asleep, when a vessel, the *Flying Dutchman,* heaves in sight, approaches the harbor, and drops anchor. The sails of the ship are blood-red, the masts black, and a spectral crew mans the vessel as the Dutchman on her deck gives his orders. In cruises seven years in length he is compelled to sail the sea, which has no dangers for his vessel as he is doomed to perpetual sailing unless he shall be so fortunate as to find a woman who will be true in her love for him until death.

He believes this sole hope is fruitless, but he is now coming ashore to try once again to find such a woman.

Daland, coming on deck, is amazed to see the strange vessel, and as he arouses the steersman and they hail the ship, the Dutchman himself responds and asks if Daland will take him to his home, promising to pay him well. Daland tells him of his family, and when he mentions his daughter, the Dutchman promptly proposes to marry her. As the stranger is evidently a man of great wealth, Daland acquiesces if his daughter consents. As the wind has now changed Daland sails for home, and the Dutchman follows.

Act II. Within Daland's house a group of maidens are busily spinning. But Senta, his daughter, sits idly dreaming, with her eyes fixed on a picture of the Dutchman that hangs on the wall, and her thoughts on the story of his fruitless effort to pass the Cape of Good Hope, of his rash vow to make the effort forever unless he succeeded, and of the decree that he should roam the seas until some woman would love him faithfully unto death, in search of whom he could land only once in seven years. Forgetting the women about her, Senta sings the ballad and, running to the picture, stretches her arms passionately toward it, praying that Heaven may take pity upon the Dutchman and grant him soon to find the faithful wife. The maidens, alarmed at Senta's fervor, rush out just as Eric enters with the news of the arrival of the *Flying Dutchman.* When the others have gone to the shore to see the ship, Eric reproves Senta for her emotion over the picture, but she will not listen to him, so he leaves.

While she is still alone the Dutchman himself enters, accompanied by Daland. She looks from the stranger to the portrait and then back again. As they silently gaze at each

other, Daland goes out unobserved, and the Dutchman approaches her. To him she appears as the woman of his dreams; to her he seems the world-worn traveler who is to be redeemed from eternal sorrow and wandering by a woman's love. He tells her of her father's approval of their marriage and asks her consent. She joyfully yields, and together they rejoice at his deliverance from the curse. Daland reënters and invites the Dutchman to a fête that evening in celebration of the arrival of the Norwegian ship. In his presence they plight their troth, and all are very happy.

Act III. In the bay near Daland's home both vessels are anchored, the one gay with lanterns, the other dark and silent. Maidens bring baskets of food for the crews and, having given to the sailors of Daland's vessel, they approach the other and call out, but there is only silence. When they have left, the sea rises about the Dutchman's vessel and weird lights shine about the ship. The crew appears and begins a chant so sepulchral that the crew of Daland's ship are frightened, and crossing themselves go below. At last the crew of the Dutchman's vessel laugh mockingly and disappear, while the lights die out.

Senta and Eric come to the shore, the man angry with her for he has heard of her engagement to the strange sea captain. He kneels before her, and the Dutchman, entering, is dismayed to see them and to hear the man's impassioned pleading. He believes her to be false, and with a farewell cry that all is lost, starts to go away. The villagers come; both crews are aroused; the Dutchman declares to them all who he is, and that because of Senta's faithlessness he is forever cursed; then he springs upon his ship and as if by magic it sets sail, while the crew chants the weird song.

Senta, terrified yet exultant, breaks from those who would

hold her and, rushing to the highest rock, cries out to the disappearing vessel that she is faithful, and throws herself into the sea. Immediately the ship vanishes into the water, and from the wreckage the forms of Senta and the Dutchman can be seen clasped in each other's arms. Thus the curse is lifted.

FRANCESCA DA RIMINI

(*Frahnd-shĕs'-kah dah Rē'-mĕ-nē*)

ITALIAN tragic grand opera, based on a drama of the same name by Gabriele d'Annunzio. Music by Riccardo Zandonai. Book by Tito Riccordi. First production, Turin, 1914. The scene is Ravenna and Rimini in Italy, during the thirteenth century.

CHARACTERS

GIOVANNI, the Lame
PAOLO, the Beautiful
MALATESTINO, the One-Eyed
} sons of Malatesta da Verucchio — *Baritone*, *Tenor*, *Tenor*

OSTASIO, son of Guido Minore da Polenta — *Baritone*

SER TOLDO BERARDENGO — *Tenor*

THE JESTER — *Bass*

THE BOWMAN — *Tenor*

THE TOWER-WARDEN — *Baritone*

FRANCESCA, daughter of Guido Minore da Polenta — *Soprano*

SAMARITANA, sister of Francesca and Ostasio — *Soprano*

BIANCOFIORE — *Soprano*
GARSENDA — *Soprano*
ALTICHIARA — *Mezzo-Soprano*
DONELLA — *Mezzo-Soprano*
} the women of Francesca

SMARAGDI, the slave — *Contralto*

Bowmen, archers, and musicians.

ACT I. In a court of the house of the Polentani at Ravenna four women attendants of Francesca are chatting with a jester who has just come to the castle. They tell him that Messer Guido da Polenta is going to give his daughter Francesca in marriage to one of the Malatesta, and he says that he has come to sing at the wedding, and begs that they give him a piece of scarlet with which to mend his jerkin. While the jester is singing them a song the voice of Ostasio is heard and the women hastily retreat up the stairs to their

quarters. Ostasio enters accompanied by Ser Toldo Berardengo, the notary. Seeing the jester, Ostasio flies into a great rage and handles him roughly, fearing that he has come from Rimini and knows the Malatesta and has been gossiping about them with the women. When he finds that he has no knowledge of the family, he dismisses him, and explains to Ser Toldo that had the man been a jester from the house of the Malatesta their plans for the marriage of Francesca would have been in vain.

In order that the Polentani, who are Guelphs, may obtain from the Malatesta a hundred infantrymen, a union is sought for the beautiful Francesca with the house of Malatesta. Gianciotto, lame and bent and with the eyes of an angry devil, is the one whom she must marry. And as they would never get Francesca's consent to the marriage if she should see her intended husband, his brother, Paolo, a handsome and attractive man, already married to Orabile, is to come as representative of Gianciotto with full power to contract the marriage. So, as the scheming notary points out, Francesca will not know until the morning after her wedding day that she is not married to Paolo.

Ostasio, though unscrupulous and hardhearted, has some misgivings, knowing how high-spirited his sister is, lest some scandal come of the marriage, so he urges speed and secrecy. His compunctions of conscience are chiefly because he thinks the prize too great for the advantage gained, and he accuses the notary of poisoning his father's mind. They discuss at great length the situation of their faction in the feudal wars now raging, and in how great straits they are for lack of resources, and other possible alliances for Francesca. The thought of her beauty haunts Ostasio until Ser Toldo fires his ambition again and he becomes a man of blood and of war, reckless of his sister's happiness.

When they have gone out Francesca and Samaritano enter. Her women are keeping watch as if expecting some one, and are singing as they wait. Francesca tells her sister that she is about to go away, and Samaritana begs that she will not, but will still stay with her that they may never be parted. Francesca is full of foreboding and melancholy, and her sister sorrows with her. Smaragdi, the slave, stands near a sarcophagus in which plants are growing, among them red roses. Francesca turns to her and asks what she will do when her mistress is gone, and the slave expresses her sorrow so bitterly that Francesca promises to take her with her. As they talk the women call Francesca, saying that her betrothed has come. She catches only a glimpse of him, but Smaragdi slips out into the garden and soon returns guiding him. Francesca through fear wishes not to see him, and as she is about to take refuge in flight, she sees him standing near at hand beyond a marble screen. They face each other silent and motionless. Then Francesca turns, goes to the sarcophagus, and picking a large red rose offers it to Paolo Malatesta across the bars.

Act II. On the ramparts of a tower in the castle of the Malatesta warriors are preparing to wage battle between their faction, which is Guelph, and the Parcitade faction, which is Ghibelline. Francesca has been now some time married to Gianciotto and is living with him and his young brother, Malatestino, here at Rimini amid the blood and furor of war. She does not love her husband, but is without hope of release. She cannot pardon, or believes she cannot, Paolo for his part in the fraudulent marriage, which was that of silence rather than active deception. She has come upon the tower anxious to forget the cares which oppress her. She talks with the tower-warden, who is preparing Greek fire,

asks him about it, and herself plays with it, recklessly, the warden thinks, fearing that she may burn the tower.

Paolo comes, and as she seeks to avoid him he follows and speaks with her. He tells her of the shame and horror he feels at his part in her betrayal, and she tells him of the despair in which she dwells. She is bitter in her resentment and he is conscience-stricken; but under the veil of their hostility gleams a strong attraction. In expiation of the wrong he has done her, Francesca would have him fight without his helmet or shield, thus leaving his punishment to the judgment of God. The battle has already begun, and as it waxes more and more fierce he fights fully exposed upon the battlements, while she watching imperils her life because she will not leave him. When, holding a shield before her, he has drawn her out of range of the firing, she begs him not so to expose himself again. Firing from a window while she holds the portcullis he sends an arrow straight into the throat of an archenemy, greatly to Gianciotto's pleasure when he learns of it. When the forces on horseback under Gianciotto have driven off the enemy and the firing ceases, Paolo is found not to have suffered a wound, and to Francesca it means that he is pardoned and she may therefore hold him in honor in her heart. He, overcome by her presence with him in his danger, avows his great love for her, but she thinks him mad and commands him never again to speak thus.

Gianciotto enters, bent and limping, and fiercely railing against his men. Francesca commands Smaragdi to bring wine, and offers it to her husband and to Paolo. The latter drinks it with his eyes upon her, and though Gianciotto makes no comment upon his finding them there together, he announces not without pleasure that envoys have arrived from Florence saying that Paolo has been made Captain of the People and Commune of the city, and that he must leave

for his post within three days. Suddenly Malatestino is brought in apparently dead. As they bend over him they discover that he lives, but that he has been wounded in one eye. He revives and though weak and feverish returns with the others to take part in the fighting, which still wages.

Act III. Within her sumptuously furnished apartment Francesca is reading aloud to her women the story of Lancelot and Quinevere. After a time she dismisses them and soon Paolo enters. He has returned from Florence after some months, because he can no longer refrain from seeing her. They strive to conceal their love, yet each subject brings them to the same silent acknowledgment. At last they start to read from the book together, each taking one of the parts. They come to the words, "She takes him by the chin and slowly kisses him on the mouth," and, overwhelmed by their longing, they "read no more that day."

Act IV. In a hall of the castle Malatestino is talking with Francesca. Suddenly he avows his passion for her, fostered by her presence during his illness when she tended him. He knows that she does not love her husband, and he offers to put poison in Gianciotto's food, and thus free her. Horrified at his violence and frightened at his cruelty, but pitying his youth, she starts to go, when she hears a terrible cry. He tells her that the son of the chief of the Parcitade is confined in the dungeon awaiting ransom; and to vent his anger at the repulse he has received, he takes a weapon and goes out promising to silence the cries that have disturbed her.

She stands shuddering with great dread when Gianciotto enters. From her pallor and trembling and unguarded words he gathers that Malatestino has not treated her with due respect. As the youth is heard returning she goes out. He

enters dragging the head of his enemy wrapped in a cloth. Gianciotto upbraids him for disobeying his father's orders and killing the Parcitade, and then asks him how he has offended Francesca. Malatestino is frightened for fear she has betrayed him, and to cover his confusion strives to throw suspicion upon Paolo and Francesca. So greatly does he stir Gianciotto's jealousy, by taunts as to both his own and Gianciotto's personal appearance as contrasted with Paolo's, that at length Gianciotto agrees only to pretend that he leaves that night for Pesaro and to return and surprise Francesca and Paolo. Malatestino promises to have Smaragdi out of the way. In accordance with that plan Gianciotto bids Francesca a tender and trustful farewell, commending her to Paolo's care.

Act V. Within Francesca's room late that night the women are still watching, for Francesca is restless and distressed because Smaragdi has not returned. She lies quite dressed upon her bed and fitfully sleeping. She wakes in terror and then recovering herself dismisses the women. To the last, Biancofiore, she almost betrays her foreboding as she bids her a tender good-night and speaks of her sister, Samaritana. At last she is alone. She knows that Paolo waits outside, for the women have said that they saw him there. Calling Smaragdi she opens the door and as Paolo appears she flings herself in his arms. He kisses her passionately and they go into the room and shut the door. They read together and talk of their love.

Suddenly the voice of Gianciotto is heard outside demanding admission. Paolo starts up, lifts a trap-door, and bidding Francesca be courageous, goes down the steps as she opens the door. Gianciotto comes in searching for Paolo. Suddenly he catches sight of him where he stands with head and

shoulders above the floor, having caught the corner of his cloak in the bolt of the trap-door. He pulls him up by the hair of his head, and unsheathing his sword rushes upon him. Francesca dashes between them and the sword pierces her breast. Paolo flings aside his dagger and catches her in his arms as she falls, while Gianciotto mad with rage and sorrow stabs his brother a deadly thrust. The two bodies sway together and fall. Gianciotto breaks his blood-stained sword upon his knee.

DER FREISCHÜTZ

(*Der Frī'-shewts*)

(THE FREE SHOT)

GERMAN sentimental grand opera, based on an old Teutonic legend. Music by Carl Maria von Weber. Book by Johann Friedrich Kind. First production, Berlin, 1821. The scene is Bohemia shortly after the Seven Years' War.

CHARACTERS

PRINCE OTTOKAR, Duke of Bohemia.....*Baritone*
CUNO, head ranger..... *Bass*
CASPAR } two young foresters..... { *Bass*
MAX } { *Tenor*
KILIAN, a rich peasant.....*Tenor*
A HERMIT.....*Bass*
AGATHA, daughter of Cuno.....*Soprano*
ANNIE, cousin of Agatha.....*Soprano*

Hunters, peasants, bridesmaids, and spirits.

The free shot is any rifleman who has sold his soul to the demon huntsman, Zamiel, for seven magic bullets, six of which surely hit the mark aimed at, but the seventh Zamiel guides. If any man shall bring another to barter for the bullets he will obtain a second lot and an extension of his life.

ACT I. At a target-shooting range in the forest several marksmen are gathered about Kilian, who has won the title of King of the Marksmen. At one side the young Max sits sullenly at a table. As the huntsmen pass by and jeer at him because of his ill luck at the shoot, he jumps up and seizing Kilian, is about to fight him when Cuno and Caspar enter. Kilian explains that the taunting was good-natured and customary when one failed to hit the target and so lost the right to try for the kingship.

Max's failure is of great moment, for he is to wed Agatha, Cuno's daughter, on the morrow, and if he succeeds at the wedding in his trial shot he is to inherit his father-in-law's office. Cuno warns Max that unless he succeeds he will not give him the hand of Agatha. Max is much disheartened because his shots have recently been going wild though he used to be one of the best marksmen. He fears that some evil influence is over him.

All go out to dance, but Caspar soon returns to tell Max that there is a way to insure success. He bids him take his rifle and shoot at a bird quite out of range overhead. Max does so and, though aiming at random, brings down an immense eagle. He asks Caspar if he has more of such bullets, and Caspar says that was his last, but that if Max will meet him at midnight at the Wolf's Glen he will give him some magic bullets with which to win his bride. Max's scruples are quite overcome by his need and much to Caspar's delight he promises to be there.

Act II. Within her home Agatha is anxiously awaiting her lover while her cousin, Annie, tries to cheer her. But Agatha has a strong premonition of trouble, and when it grows late and Annie goes to rest, she lingers on, praying for his safety. At last he comes and shows her the eagle's feather in his hat. When he says he must go that night to the Wolf's Glen to bring back a stag which he has shot, she is greatly alarmed and begs him not to go, because the place is haunted by evil spirits. Nevertheless he goes out.

Already at the Wolf's Glen Caspar as midnight struck has invoked the Black Huntsman, who appears. Caspar promises the fiend another customer for the magic bullets. Zamiel says that he may have six to do his will, but that the seventh shall do harm. As Caspar begins casting the magic

bullets, Max appears on a crag overlooking the glen. Though warned by a vision, he goes down. The moon is eclipsed and Caspar casts the bullets within a magic circle amid many horrifying portents. During a hurricane, while meteors fall, the Black Huntsman himself appears and tries to grasp Max's hand, but the terrified youth crosses himself and falls to the earth, where Caspar also lies unconscious. As the tempest ceases Zamiel disappears.

Act III. At dawn of her wedding day Agatha, dressed in her bridal gown, kneels in prayer. Annie enters and Agatha relates how in a dream she was a white dove flying from tree to tree and Max shot at and wounded her, but she speedily recovered. Even with her bridesmaids about her she is apprehensive because other omens occur.

Prince Ottokar and his retainers are present at the festival. Max had four of the bullets, but he has already used three in unnecessary shots, and the last seems too heavy as he weighs it in his hand. He decides to shoot before Agatha comes, and the prince points out a white dove for the mark. As Max lifts his gun Agatha runs forward crying to him not to shoot. Leveling his gun at the dove, which has flown to a tree that Caspar has climbed to watch the shot, he fires. Both Agatha and Caspar fall, the girl unharmed, but Caspar mortally wounded. He dies with curses on his lips. The prince requires an explanation from Max, and he confesses how he obtained the magic bullets. The prince banishes him, but at Cuno's and Agatha's intercession, the sentence is changed to a year of probation after which he may marry Agatha. The trial shot for the succession is abolished.

LA GIOCONDA

(*Lah Jō-kon'-dah*)

ITALIAN tragic grand opera, based on Victor Hugo's drama, "Angelo, the Tyrant of Padua." Music by Amilcare Ponchielli. Book by Arrigo Boito. First production, Milan, 1876. The scene is Venice in the seventeenth century.

CHARACTERS

ENZO GRIMALDO, a Genoese nobleman.....*Tenor*
ALVISE BADOERO, one of the heads of the State Inquisition..*Bass*
BARNABA, chief of police and a spy of the Inquisition..*Baritone*
ZUANE, a boatman.....*Bass*
LAURA, wife of Alvise.....*Mezzo-Soprano*
LA GIOCONDA, a ballad singer.....*Soprano*
LA CIECA, her blind mother.....*Contralto*

Isepo, who is a public letter-writer; a pilot, monks, senators, sailors, shipwrights, ladies, gentlemen, masquers, and the populace.

ACT I. In Venice near the Adriatic the people are gathered on a holiday. Barnaba announces the opening of the regatta and the people hasten off to the shore, leaving him alone. He is in love with Gioconda, who supports herself and her blind mother by singing in the streets. He is planning how he shall win her, for she has given her love to Enzo Grimaldo, a Genoese nobleman and captain of a sailing vessel now in the harbor. Gioconda and her mother enter, and he conceals himself behind a pillar. Gioconda leaves her mother and starts to seek Enzo, when Barnaba stops her, declares his love for her, and when she repulses him, tries to seize her, but unsuccessfully. Thoroughly angered at her aversion, he determines on revenge.

The people return from the regatta bearing the victor on

their shoulders. Barnaba tells Zuane, the defeated contestant, that Cieca is a witch and has cast over him a spell that caused his defeat. Zuane and his friends then set upon her, and she is being roughly handled when Enzo appears and defends her. Just then Alvise, head of the Inquisitorial Council, comes along with his wife, Laura, who before her marriage was engaged to Enzo. They see the disturbance and, learning the cause, Laura pleads for the old blind woman and Alvise affords her protection. Cieca in gratitude presents Laura with her rosary.

Alvise and the people go into the church, leaving Enzo standing alone looking after Laura, whom he has recognized as his former love. Barnaba accosts him, tells him his real name and city, and when Enzo denies both, declares that he was proscribed by Venice and is in danger of arrest. Revealing further knowledge, he tells of Enzo's love for Laura and then gives him a message from her to the effect that she will be at his ship that night. Enzo's love is revived and, forgetting Gioconda, he is about to go to his ship when he asks Barnaba who he is. The latter reveals the fact that he is a member of the Council of Ten, tells of his love for Gioconda and that he is determined to win her, and threatens Enzo, who goes off. Barnaba writes Alvise, telling him that his wife is about to elope with Enzo, and is reading the note aloud when Gioconda, entering, hears and, overcome with sorrow at her lover's faithlessness, enters the church with her mother to pray.

Act II. That night in the lagoon near Venice Enzo's ship is riding at anchor when a fisherman (Barnaba in disguise) comes along and hails the crew. He takes note of their number, then passes on, meanwhile sending for the police galleys. Enzo appears and is greeted by the sailors, whom

he sends below while he keeps watch. Laura comes and the lovers plan to set sail when the wind arises. While Enzo is below arousing his men, Gioconda comes and denounces Laura. They both declare their love for Enzo, and Gioconda is about to stab Laura when she recognizes her mother's rosary. Just then Laura's husband appears in great anger, and Gioconda helps Laura to escape. Enzo reappearing finds Gioconda, who reproaches him and tells him that Barnaba's galleys are about to seize the ship. Then Enzo sets his boat on fire.

Act III. At night in his palace Alvise sits alone brooding over the attempted elopement of his wife with Enzo, while in an adjoining room nobles and their ladies are dancing at a masked ball. He declares that for the honor of his name Laura must die, and determines to poison her that night. He sends for her, denounces her, hands her the poison, and leaves, ordering her to take it. She is about to do so, when Gioconda, who is hidden in the room, gives her an opiate instead, and leaves. Alvise sees the empty vial and Laura's stupor and thinks she has fulfilled his orders.

Enzo is among the masquers when Barnaba whispers to him that Laura is dead. Horrified he tears off his mask and denounces Alvise. The police officers seize him and he, grief-stricken, rejoices that the doom he is awaiting take him to her. Meanwhile Barnaba, who has been watching Gioconda as she hears Enzo's lament over his lost love, demands that she give herself to him under threat of great ill. Gioconda promises to, if he will deliver Enzo to her at a certain place. He promises, and the blind old mother is comforting her heartbroken daughter when Alvise draws aside a curtain and reveals to the horrified guests the apparently lifeless Laura and acknowledges that he killed her.

Enzo struggles to kill Alvise, but is bound and led away to prison.

Act IV. Into a ruined palace on an island in the Adriatic two men are bearing the still insensible Laura at Gioconda's direction. She bids them on their return find her mother and care for her. Alone she takes up the glass of poison. She knows that suicide only remains, but is for the moment tempted to give the poison to Laura. Enzo, who has been released by Barnaba and whom she has sent for, arrives. She bitterly reproaches him for his faithlessness. As they talk Laura's voice is heard. The lovers are joyously reunited, and Gioconda helps them escape. She is about to swallow the poison, when Barnaba arrives. As he approaches her exulting that she cannot escape, she puts him off, feigning to adorn herself, and unobserved seizes a dagger. She turns to him as if yielding, and stabbing herself dies. Barnaba, furious with anger, in a last effort to harm her, screams into her ear that last night he strangled her mother, and then, wild that she is already dead and does not hear, rushes off.

THE GIRL OF THE GOLDEN WEST

(LA FANCIULLA DEL WEST)

ITALIAN sentimental grand opera, founded upon the drama of the same name by David Belasco. Music by Giacomo Puccini. Book by Carlo Zangarini and Guelfo Civinini. First production, New York, 1910. The scene is laid in a mining camp at the foot of the Cloudy Mountains in California, in the days of the gold fever, 1849 and 1850.

CHARACTERS

JACK RANCE, sheriff.....*Baritone*
DICK JOHNSON (Ramerrez).....*Tenor*
NICK, bartender at the "Polka".....*Tenor*
ASHBY, agent of the Wells-Fargo Transport Company...*Bass*
BILLY JACKRABBIT, an Indian.....*Bass*
JAKE WALLACE, a traveling camp-minstrel.....*Baritone*
JOSÉ CASTRO, a greaser from Ramerrez's gang.....*Bass*
MINNIE .....*Soprano*
WOWKLE, Billy's squaw.....*Mezzo-Soprano*

Sonora, Trin, Sid, Handsome, Harry, Joe, Happy, Larkens (all miners); a postilion, and men of the camp.

ACT I. In the barroom of the "Polka" a number of miners are gathered and also Rance, the sheriff. Ashby enters and says that after three months of tracking, his men are rounding up Ramerrez and his band of Mexican "greasers." Minnie, a comely young woman who has been brought up among the miners and since her father's death continues to run his business, enters in time to stop a fight between the sheriff and a miner who resented Rance's boast that Minnie would soon be his wife. Rance makes love to Minnie but she repulses him, even showing him a revolver that she carries. After a time a stranger appears. He gives his name as Dick

Johnson, from Sacramento, and when the sheriff threatens him, Minnie acknowledges that she has met him before. She and the stranger recall their chance meeting on the road, when each fell in love with the other, and Johnson (who is no other than Ramerrez, the outlaw, and who has come to rob the saloon, knowing that the miners leave their gold in Minnie's charge) finds himself so attracted by the girl that he relinquishes his plan.

When Minnie has gone with him and the miners into the dance hall, Ashby's men bring in José Castro. They are for hanging him, and Castro, though he sees his chief's saddle and thinks him captured, soon finds from the talk that Ramerrez is still free, and offers to conduct them to him. The miners go with the sheriff and Ashby's men to seize the outlaw, leaving their barrel of gold in Minnie's charge, with only Nick and Billy to protect her and it. Nick reports that a greaser is skulking around, and Johnson knows that his men are only awaiting his whistle to come and seize the gold. Minnie declares valiantly that he who takes the gold will have to kill her first, and he admires her spirit. She invites him to call on her at her cabin after the miners come back, and he, accepting the invitation, goes out.

Act II. At Minnie's dwelling Wowkle is sitting on the floor before the fire rocking her baby in her arms. Billy comes in and Minnie soon follows. She puts on what finery she possesses and when Johnson arrives entertains him graciously. They both acknowledge their love, and when a severe snowstorm comes up Minnie invites him to remain for the night. Pistol shots are heard and Johnson, knowing himself to be in grave danger, determines to stay with Minnie and vows that he will never give her up. Johnson is lying on Minnie's bed and she is resting on the hearth rug when

shouts are heard without, and Nick hails Minnie. She insists that Johnson hide, and then she admits Nick, Rance, Ashby, and some of the miners. They tell her that Dick Johnson is Ramerrez, and is near, and that they were worried about her. They say also that Johnson came to the saloon to take their gold, though he left without it, which they cannot understand. She is overwhelmed by their revelations, especially when Johnson's photograph, obtained from a notorious woman at a nearby ranch, is shown her.

She sends the men off, and will not listen to having any one stay with her. When they are gone she confronts Johnson with the photograph and he confesses who he is and tells her how he was brought up to the life of an outlaw. Minnie cannot forgive him for deceiving her when she gave him her love, and she sends him off. Johnson goes out, desperate and willing to die. A shot is heard and Minnie opens the door, drags him in wounded, and hides him in the loft. Rance enters and Minnie has almost convinced him that the outlaw escaped and is not there, when a drop of blood falls on his hand. He drags the wounded man down from the loft. Minnie, knowing that the sheriff has the gambler's passion, offers to play a game of poker with him, her life and Johnson's to be the stake. If she loses she will marry him and he may do what he will with Johnson. They play while Johnson lies unconscious near, and Rance is winning when Minnie cleverly cheats and so wins the game. Rance, dumbfounded, but true to his word, goes out.

Act III. On the edge of the great California forest in the early dawn, Rance, Ashby, and Nick are waiting. Rance tells of his chagrin that Johnson's wound was not fatal, and that Minnie has nursed him back to life at her cabin. Ashby's men come on the scene, having captured Johnson after

an exciting chase. He is brought in, bound and wounded and his clothing torn. The men gather about him like animals about their prey, and taunt him savagely. Johnson confronts them defiantly, even when they name many of the robberies and murders that he and his gang have committed. As they are about to hang him he asks one favor—that they will never tell Minnie how he died.

At the last moment Minnie dashes in on horseback. She places herself in front of Johnson and presents her pistol to the crowd, and in spite of Rance's orders no one dares to push her aside and pull the noose taut. Minnie appeals to them, reminds them of what she has done for them, and at last in spite of Rance the miners cut the noose and restore Johnson to Minnie. The two go off together amid the affectionate farewells of the men.

THE JEWELS OF THE MADONNA

(I GIOJELLI DELLA MADONNA)

ITALIAN tragic grand opera. Music by Ermanno Wolf-Ferrari. Book by Carlo Zangarini and E. Golisciani. First production, Berlin, 1911. The scene is laid in Naples at the present time.

CHARACTERS

GENNARO, in love with Maliella	*Tenor*
RAFAELE, leader of the Cammorists	*Baritone*
BIASO	*Tenor*
CICCILLO	*Tenor*
ROCCO	*Bass*
MALIELLA, in love with Rafaele	*Soprano*
CARMELA	*Soprano*
STELLA	*Soprano*
CONCETTA	*Soprano*
SERENE	*Soprano*

Grazia the dancer, Totonno, vendors, monks, and the people.

ACT I. In Naples on a festal day the people are gathered in a public square when Maliella, beautiful and wayward, rushes out from the house of her foster-mother and mingles with the festal crowd. Gennaro, her foster-brother, who loves her, is vainly trying to restrain her reckless gaiety, but she willfully resents interference. When accosted by the dashing Rafaele, leader of the Cammorists and a man of lawless instincts, she is infatuated. He makes love to the spirited girl, but when he attempts to kiss her, she stabs him. Instead of resenting the blow he kisses the wound, and to prove his devotion to her, boasts that he would even steal the jewels that deck the statue of the Madonna, which is then being borne by in a procession, that he might give them to her. Terrified at the proposed sacrilege she recoils from him.

ACT II. In the garden of her foster-mother's home Maliella sits thinking of Rafaele, whose bravado she admires and whom she longs to meet again. When she tells Gennaro that she is restless to go out into the world, he declares his love for her. She only laughs and taunts him with lacking the spirit to dare steal the jewels of the Madonna. Gennaro, recklessly eager to prove his devotion, vows that he will bring her the jewels and goes out, locking the gate of the garden. As Maliella awaits his return Rafaele comes with his guitar and serenades her. Overjoyed to see him, she declares her love for him and when he pledges his devotion to her, she promises to join him on the morrow at the stronghold of the Cammorists. With this promise he leaves, and soon Gennaro returns. He presents to her the jewels, and she, fascinated with them and remembering that Rafaele wanted her to have them, puts them on.

ACT III. Early the next day in a stronghold by the sea the Cammorists are holding high carnival. None is more jubilant than Rafaele, who awaits the coming of Maliella. When she enters, adorned with the jewels, Rafaele is wildly jealous and believes that she has sold herself for them. But Maliella cries out that Gennaro brought them to her, and that they are the jewels of the Madonna. The people fall back from her in horror, and, fearful of punishment, sink to their knees in prayer. Maliella then realizes how great a sacrilege has been committed, and when they spurn her as evil and accursed she snatches off the jewels and flings herself from the high cliff into the sea.

Gennaro, who has followed Maliella to the stronghold and witnessed her death, now in remorse and despair replaces the fateful jewels on the altar before the Madonna and, praying for mercy, stabs himself just as the people, seeking vengeance, enter the church.

LOHENGRIN

(Lō'-ĕn-grēn)

GERMAN sentimental grand opera, based upon three legends, chief of which is that of King Arthur and the Knights of the Holy Grail. Both music and book by Richard Wagner. First production, Weimar, 1850, under the direction of Liszt. The scene is Antwerp and the Scheldt in Flanders, in the first half of the tenth century.

CHARACTERS

HENRY THE FOWLER, King of Germany.....*Bass*
LOHENGRIN .....*Tenor*
FREDERICK OF TELRAMUND, Count of Brabant.....*Baritone*
GODFREY, the child Duke of Brabant, brother of Elsa.
THE KING'S HERALD.....*Bass*
ELSA .....*Soprano*
OTRUD, wife of Frederick.....*Mezzo-Soprano*

Saxon, Thuringian, and Brabantian counts and nobles, ladies of honor, trumpeters, retainers, pages, and attendants.

ACT I. On the banks of the Scheldt Saxon, Thuringian, and Brabantian nobles are gathered in the presence of their king, Henry the Fowler, who announces that when he came to enlist them against the Hungarians, who threaten the eastern frontier of the empire, he found them at strife with one another, and he asks Frederick of Telramund to state the cause of the dissension. Frederick says that the Duke of Brabant, when dying, made him guardian of his children, the maiden Elsa and the young Godfrey, promising him the hand of Elsa in marriage. One day when Elsa and Godfrey were out walking together unattended the boy disappeared. Fruitless search was made, and in Elsa's grief and horror he read her crime. Therefore he relinquished his claim upon

her, and has now taken in marriage Otrud, daughter of Radbod, whose house had long been rulers of the land, which he now claims, charging Elsa with the murder of her brother. The king and the nobles are amazed, and Frederick admits that the maiden scorned his offer of marriage, and that he believes she has some secret lover with whom she purposes to share the rule. The king summons Elsa, and asks her if she knows the charge and what is her defense. Distraught and bowed with grief, she cannot reply, and the king, impressed with her beauty and her apparent innocence, gently asks her to confide in him. She says that when she prayed Heaven for help she had a wonderful dream of one in shining armor, who came in clouds of light and brought her hope and life. For his coming she now waits.

The king urges Frederick not to press his charge, but the knight affirms its truth and challenges any one who dare attaint his honor. The Brabantians, who are his friends, will not fight with him, and the king, recalling how Frederick once saved his life, desires to make him guardian of the land. So he decrees that the matter shall be left to the judgment of Heaven, and asks Frederick if he will do battle for life or death in a holy ordeal. Frederick confidently consents, and Elsa prayerfully agrees to the appeal to Heaven. When the king tells her to choose her defender, Frederick murmurs that now she will disclose who is her lover and accomplice. Elsa declares that the knight of her dream is her champion, and that she will bestow upon him her hand and inheritance if he will accept it. All agree that the prize is noble and await the coming of the knight. The herald blows the summons. There is no answer, and Frederick claims that the failure of any one to appear in her behalf proves his cause is just. Elsa, however, asks that the herald may again sound the trumpet, and it is done.

Suddenly a skiff drawn by a swan is seen approaching on the river, and in it is a knight resplendent in gleaming armor. The skiff stops and the knight steps out. Frederick is amazed and Otrud seems horrified when she sees the swan. Elsa cries out with joy as she recognizes the knight of her vision, who bids farewell to his swan before making his obeisance to the king. Then he turns to Elsa and asks if she will entrust her cause to him with the gift of her hand in marriage if he shall conquer. Gladly she pledges herself. Then he solemnly exacts of her a promise—that she shall never ask of him his name or race. She vows perfect obedience to this his command. He then faces Frederick, who, already daunted, reluctantly stands forth for battle. The king offers a prayer, in which all but Otrud join, that the decision of the combat may be Heaven's decree. The two knights fight, and almost immediately Frederick is struck down, and though his opponent magnanimously spares his life, he is proved perjured and disgraced. All hail the unknown knight as victor, and Elsa joyfully accepts his homage as he kneels before her and promises to requite her for her past sorrows. Frederick laments his doom from Heaven, while Otrud wonders what has brought her evil spells to naught. The people raise the valiant knight and his beautiful betrothed upon their shields and bear them away to rejoicing and feasting.

Act II. Within the fortress of Antwerp that same night Otrud sits on the dark steps of the Minster, while near by Frederick stands impatient to be gone before dawn. Outcasts now and clad in the dark garments of beggars, they linger listening to the sounds of revelry that come from the castle. Bitterly he reproaches her for the deception that brought about this shame, for it was she who had said she

witnessed the deed of which he had accused Elsa. When he bewails Heaven's harsh decree against him, she laughs to scorn his superstition, and says she knows a spell that even now can ruin his opponent. She tells him that shall anything compel the unknown knight to disclose his name and race his power will be gone, and therefore did he exact the promise of trust from Elsa, who alone now can bid him divulge his secret. Stirred by a dark hope of revenge they plot together how Elsa may be prevailed upon to break her promise.

While they speak Elsa in white garments appears alone upon the balcony of the Kemmenate, or dwelling of the women, and leans there blissfully happy and thinking of her lover. Otrud calls her name, and, feigning humility and sorrow, appeals to her pity. Elsa is greatly disturbed, and when Otrud tells of Frederick's repentance and contrasts her own misery with Elsa's great joy, the compassionate girl goes to her. When she appears at the door Otrud kneels before her. Elsa cannot withstand the appeal of the other's humiliation, and promises that, as she is to be married at morn, she will ask a boon of her husband for the two outcasts. Then she invites the evil woman to lodge with her and to attend her at the altar. Otrud tries to inspire distrust in Elsa's heart by saying that she hopes the lover who so mysteriously came to her may not as suddenly and as mysteriously depart, but Elsa rebukes her with words of faith and love.

Frederick, left alone in the shadows, vows that he will kill the unknown knight, and as day breaks hides in a niche in the Minster walls. Warders and servitors of the castle appear, and a herald proclaims the ban upon Frederick and upon any who shall harbor or companion him. He also proclaims that Elsa's champion is by the king invested with

crown and scepter and takes the title of "Guardian of Brabant," and that to the royal espousal all the people are bidden. Pages clear the way as Elsa and her train of waiting-women come from the palace. Otrud, who with courtly robes has resumed her haughty bearing, accompanies her, and as they advance toward the Minster steps she claims the right of precedence by virtue of the rank she lately held. When Elsa, amazed at the change of tone, asks how she, the wife of an outcast, dare attempt to supersede her, Otrud answers that Frederick was until yesterday held in great honor throughout the land, while Elsa's knight is utterly unknown and without a name.

Elsa is proudly defending the honor of her champion as the king and his retinue approach. Noting the commotion King Henry and the bridegroom hasten forward. Elsa turns to her knight for protection as Frederick steps forth, begging audience of the king, who grants it. Then Frederick declares that the ordeal was won by sorcery, and demands that the unknown avow his name and station. All are taken aback at the charge, but the Guardian of Brabant defies him, and says that none can make him speak but only Elsa. She, though disturbed and trembling, clings trustfully to him, and the king and the people repledge him their faith. Frederick whispers to Elsa that if she but permit him to wound her knight ever so slightly, he will then declare his name and remain ever by her side; and the traitor adds that he will that night be near if she should call. Elsa's love, however, knows no doubt, and amid the plaudits of the people the bridal couple enter the Minster, Elsa alone seeing Otrud's gesture of malicious triumph.

Act III. Into the bridal chamber knights and ladies come singing a joyful bridal chorus and escorting the bride-

groom and the bride. When the lovers are left alone each tells the other how love, before ever they had met, drew them together in heart. Elsa, striving to express her affection, wonders if, like his name, it can never be spoken; and when he calls her by her name, she regrets that she may not use his. His tenderness silences her curiosity, and in impassioned words they pour forth their love. Yet upon their bliss falls a shadow, for Elsa thinks his trust not perfect if he does not confide in her his secret. She longs to share his past, whatever its sorrows, and when he says that he came from blest delights, she fears that he may sometime leave her and return to them. In her apprehension she fancies she sees the swan coming for him, but when he chides her she says that she will not be compelled to trust him, and demands to know his name. In sad silence he hears her eager questions. Suddenly Frederick with four accomplices bursts in the door. Then her love conquers and she hands him his sword, beseeching him to save himself. He strikes dead the traitorous knight, and the accomplices kneel abjectly before him. Elsa faints with fright. Long is the woeful silence until the sad lover bids the attendants bear Frederick's body to the king's judgment hall and lead Elsa there, saying that he will disclose all that she asks to know.

Over the banks of the Scheldt dawn is brightening as the Brabantians assemble. The king with his Saxon and Thuringian nobles enters. As they await the coming of the new ruler of Brabant the body of Frederick is brought in. Elsa, sad of countenance, enters with her ladies, and last and alone comes the Guardian of Brabant. King Henry tells him that all await his word to advance against their foe. He sorrowfully replies that it is not his to lead them forth. He asks judgment whether or not he was guilty of wrong

in slaying Frederick when that one sought his life, and the king and his men avow that the dishonored one's doom was just. Then sadly he tells them that Elsa, who in their presence pledged herself not to ask his name or state, has been won from her allegiance and has questioned him. Now he will publicly declare who he is. The people listen breathlessly as he tells them of the city called Montsalvat, where the Holy Grail was borne by angels and is guarded by faithful knights, of the cleansing from sin and the enduement with power that the sight of the Grail bestows, and how one so favored can overcome all evil spells and champion men in their sore need; but that if he is doubted or his name known, he must depart. He then tells them that such a one is he, Lohengrin, son of Parsifal, king in Montsalvat and keeper of the Grail.

Elsa, at the revelation of all that he is and the knowledge that she has now lost him, is overwhelmed with repentance and grief. The swan is seen approaching, and Lohengrin, beholding it, says that he must obey the Grail. Sorrowfully he bids Elsa farewell, withstanding her passionate efforts to detain him and telling her that had she trusted him one short year he would have restored her brother and would himself have stayed with her. He leaves in her care, for Godfrey upon his return, his horn, his sword, and his ring, all possessing miraculous power. Otrud, who has been standing by, exclaims that it was she who by evil spells and magic changed Godfrey into a swan, and that now she triumphs. The people are dismayed and angrily threaten her. Lohengrin sinks to his knees in prayer and the people see the white dove of the Grail fly slowly down and hover over the skiff. Lohengrin rising looses a golden chain from the neck of the swan, which immediately sinks, and Godfrey, a fair boy in shining silver garments, rises from the river. Lohen-

grin tells the people that this is the rightful ruler of Brabant. Godfrey makes obeisance to King Henry, then is clasped in his sister's arms as the people sink to their knees in reverence. Otrud, seeing the boy, falls dead. Lohengrin springs into the skiff, which the dove now draws along, and though the anguished Elsa stretches out pleading arms is borne away. All watch him go, as he stands leaning upon his shield with his head sorrowfully bowed. When he vanishes from sight Elsa falls lifeless.

LUCIA DI LAMMERMOOR

(Lōō-chēē'-ah de Lah-mair-moor')

(LUCY OF LAMMERMOOR)

ITALIAN tragic grand opera, based upon Scott's novel, "The Bride of Lammermoor." Music by Gaetano Donizetti. Book by Salvatore Cammarano. First production, Naples, 1835. The scene is Scotland in the latter part of the seventeenth century.

CHARACTERS

SIR HENRY ASHTON, Lord of Lammermoor.....*Baritone*
SIR EDGAR OF RAVENSWOOD.....*Tenor*
SIR ARTHUR BUCKLAW.....*Tenor*
RAYMOND, chaplain to Lord Ashton and tutor to Lucy..*Tenor*
NORMAN, Captain of the Guard of Ravenswood.....*Tenor*
LUCY, sister to Sir Henry Ashton.....*Soprano*
ALICE, companion to Lucy.....*Mezzo-Soprano*
Friends, relatives, and retainers of Sir Henry Ashton.

ACT I. At the entrance of the park of Lammermoor Castle, which formerly was the ancestral home of Sir Edgar of Ravenswood, but was forfeited by him and is now held by his political opponent, Sir Henry Ashton, Norman is directing his warriors to search the neighboring wood and the vaults of an old tower to find out whom Lucy secretly meets there. As Sir Henry and Raymond enter the knight is confiding in his chaplain that his power is menaced by Sir Edgar and that only a powerful alliance can prevent his overthrow; that he purposes to give his sister Lucy in marriage to Sir Arthur Bucklaw, who has great influence at court, but that Lucy refuses to accede to his wishes. Raymond suggests that the young woman is still mourning for the death of her mother, but Norman discloses that he knows she is already in love with some one who, one day when she was attacked by a furious bull, shot at the animal, killing it.

Sir Henry asks who it may be, and though Norman is far from sure, he says that he suspects the hereditary foe of the family, Sir Edgar of Ravenswood. This throws Sir Henry into great fury, which is changed to a murderous intent by the report of the hunters, who now return saying that in surrounding the tower they surprised a man, who dashed away upon his waiting horse, and was none other than Sir Edgar.

In the park Lucy and her faithful attendant, Alice, are awaiting the coming of the lover. Lucy looks with horror upon a fountain where it is said a Ravenswood, insane with jealousy, killed his sweetheart. She tells Alice that once she beheld the spirit of the unhappy lady, and she believes it was a warning to her to give up her lover, but that, try as she will, she cannot, for she loves him dearly. Edgar enters and tells her that he is sent to France on a mission of state, but that before he goes he will seek her brother and offer his hand in friendship, asking in return her hand in marriage. Lucy is much alarmed, for she knows her brother's nature, and begs Edgar still to conceal their love. Edgar sees in this only her solicitude for him and the acknowledgement that the enmity between the two houses is, indeed, past assuaging,—that Henry, having killed Edgar's father and usurped his heritage, is bent upon his death. Sir Edgar tells her how over the grave of his father he vowed warfare against the house of his slayer, and how, when he saw Lucy, he repented of his vow. Lucy begs of him that he will let the vows of love prove more holy than the vows of passion, and bids him for her sake temper his anger. Then he asks of her that she shall pledge him her hand in marriage, and solemnly they plight their troth to each other. They reluctantly bid farewell, and he promises to send her an occasional letter to shorten the tedium of their separation.

Act II. Within an apartment in Lammermoor Castle Henry awaits the coming of his sister, whom Norman has just summoned. He tells his Captain of Guards how much trepidation he feels, because he has already assembled his friends for the nuptials and Sir Arthur will soon arrive. Norman reminds him that they have intercepted the letters from Sir Edgar and have ready the forged letter telling of his marriage to another.

Sir Henry dismisses Norman as Lucy, pale and rigid with sadness, enters. Again he urges her to give up her secret and guilty love and take the noble husband he has chosen for her. She replies that her faith is pledged. Then he gives her the forged letter. Overwhelmed with grief at the news of Edgar's base treachery toward her, she longs for death, but hears instead festal music. To her question her brother answers that her future husband has come. When she protests he tells her that a secret revolution against King William, in which he had part, has been discovered, and that only the union of their house with that of Sir Arthur Bucklaw can prevent her brother from dying as a traitor. His desperate pleadings and the fear of her own lasting remorse if she fails to save him from death, move her, and in dumb sorrow she consents to his plan.

Into the reception hall Sir Henry, knights and ladies, pages, retainers, and servants enter to joyous music. Sir Arthur comes conducted by Norman and his guards. The prospective bridegroom asks for Lucy, and Sir Henry warns him that she may seem sad, but that it is for her mother's recent death. Arthur asks the truth of the report that Sir Edgar has wooed her, and Henry acknowledges that it is true. Lucy, with Raymond and Alice, enters and is presented to Sir Arthur. Henry, anxious lest something should defeat his plans, urges the immediate signing of the marriage

contract; so Lucy, reluctant and almost fainting, approaches the table and signs the paper.

Sir Henry breathes more freely, but there is immediate commotion at the door, and Sir Edgar rushes into the room. Lucy recognizes him and faints. Henry, seeing Lucy apparently lifeless, is stricken with remorse, and pauses with hand on sword before striking down the intruder. Edgar, also moved by her suffering and the love he has for her, stands motionless. Lucy, reviving, calls upon death to release her, and bemoans the fate that brought the news of her lover's constancy too late. All the company gather about their loved mistress in pity. Henry and Arthur bid Sir Edgar depart, but he defies them and is about to fight them all when Raymond intervenes and commands in Heaven's name that no blood be shed.

Henry demands of Edgar an explanation, and he says that he came for Lucy, who is betrothed to him. They then show him the marriage contract and he demands acknowledgement of it from Lucy's own lips. Hearing it, he returns her ring and, infuriated, demands his own, which when he receives he stamps upon, declaring her shameless like her kindred. Henry and Arthur and the knights and retainers of the house of Ashton vow that he must die for the insult he has given, and he boldly confronts them, courting the death they threaten. But Lucy, anguished beyond endurance, prays that Heaven may grant her one prayer,—that his life may be spared. Then Raymond and Alice and the ladies in Lucy's train urge flight upon Edgar, and prevail over him in the name of the bitter grief their lady feels.

Act III. In the hall outside of Lucy's apartments the family friends and retainers are making merry when Raymond and Norman enter, commanding peace. Raymond an-

nounces to the horrified guests that, hearing a groan of terror from the bridal chamber, he rushed in and found the bridegroom dead from a sword wound, while Lucy, bereft of reason and with the sword still in her hand, asked where was her husband. As he pauses Lucy enters. In her insanity she murmurs of Edgar and his love, thinks that she is again meeting him by the fountain, speaks of the horror that the spot inspires in her, then dreams that he is restored to her and that they are celebrating their marriage. Henry enters vowing revenge, but Raymond points out to him that her state is hopeless. Again she babbles of Edgar's scorning her, and begs his mercy because she is the victim of a most cruel plot. Henry rushes away wild with remorse.

To the burial ground of the castle, where are the tombs of the Ravenswood family, Edgar has come to end his unhappy life. His love for Lucy is so strong that because she is false he can no longer live. He pictures her within the castle, whose gleaming lights he can see, sharing in the festivities with her husband and without thought of him. He prays that she may never pass his grave with that husband, that she may at least respect the ashes of the man who died for her.

Suddenly the inhabitants of Lammermoor flock from the castle and pass near where he is. He catches their words of sorrow and despair and asks them of whom they speak. Then he is told that Lucy is dying in misery, and that in her ravings she talked of him and was true in her love. As they speak the passing bell rings and he knows she is dead. Raymond, who has come from the castle, seeks to comfort and restrain him, but he, with a calm beyond despair and rejoicing that soon he will be united with his love in heaven, plunges his poinard into his heart and dies.

•MADAME BUTTERFLY

ITALIAN tragic grand opera, founded on a story by John Luther Long, which was dramatized by the author and David Belasco. Music by Giacomo Puccini. Italian text by Luigi Illica and Giuseppe Giacosa. First production, Milan, 1904. The scene is Nagasaki, Japan, at the present time.

CHARACTERS

B. F. PINKERTON, Lieutenant in the United States Navy, *Tenor*
SHARPLESS, United States Consul at Nagasaki....*Baritone*
GORO, a marriage-broker.....*Tenor*
PRINCE YAMADORI, suitor of Cho-Cho-San.....*Baritone*
THE BONZE, uncle of Cho-Cho-San.....*Bass*
CHO-CHO-SAN, Madame Butterfly.....*Soprano*
SUZUKI, servant of Cho-Cho-San.....*Mezzo-Soprano*
KATE PINKERTON, American wife of B. F. Pinkerton, *Mezzo-Soprano*
THE MOTHER OF CHO-CHO-SAN.....*Mezzo-Soprano*

Trouble, who is Cho-Cho-San's child, an aunt, a cousin, and various relations and friends of Cho-Cho-San, also servants.

ACT I. Goro, the Japanese marriage-broker, is showing Lieutenant Pinkerton a house which he has just purchased for him on a hill overlooking the city and harbor of Nagasaki. The lieutenant is pleased with the terraced garden filled with flowers, the sliding walls, the perfect appointments, and with the servants that Goro has hired. One of them, Suzuki, is the handmaid of Miss Butterfly, with whom the lieutenant is about to contract a Japanese marriage. The marriage-broker dilates upon the future wife, her honorable position, and her numerous relatives. Sharpless, the American consul, laboriously climbs the hill and Pinkerton greets him affectionately. The consul has misgivings about the

projected marriage. He warns the light-hearted officer that what may be a happy adventure for him, may prove of grave moment to the bride, as this marriage will not be binding in the United States. Goro is sent to escort her hither, and Sharpless tells of a chance meeting with her, of her youth and her trustfulness, and once more almost sternly warns the young man. As they drink together Sharpless toasts the friends and relatives at home, but Pinkerton drinks to the day on which he will wed in real marriage an American wife.

Women's voices are heard as Butterfly and a bevy of her girl friends climb the steep ascent. When they enter Butterfly commands them all to make obeisance to the lieutenant. The couple exchange compliments, and Sharpless questions the bride as to her family. She says that she has a mother, who is very poor. When questioned about her father, she is silent a moment, then answers that he is dead. Pinkerton is talking enthusiastically with the consul of the charms of the bride when a large crowd of her relatives enter. They are introduced to the bridegroom-to-be, and refreshments are served.

Butterfly draws Pinkerton aside and shows him the few possessions she has brought with her. Among them is a long and narrow sheath, which she lays down very reverently. Goro whispers Pinkerton that it contains the dagger sent to her father by the emperor with the command of suicide. Butterfly shows him also some small figures, which she gravely says are the souls of her ancestors. He treats them respectfully, but very softly she tells him that yesterday she went to the mission church, because now she wishes to adopt the religion of his people, and taking up the images she throws them away. The Imperial Commissioner reads aloud the marriage certificate, which is then duly signed by the bridegroom and the bride. Sharpless and the other offi-

cials then take leave of Pinkerton, who is surrounded by his large new family connection, all joyfully drinking the health of the bridal couple.

Suddenly the festivities are interrupted by the coming of the Bonze, the priestly uncle of the bride, who enters in high dudgeon and, approaching Butterfly, stretches out threatening hands toward her. Her relatives shrink back as he tells them that she has been to the American mission church and has thereby renounced her religion and with it her family and friends. Incredulous at first, her relatives become angry when she does not deny it, and though Pinkerton tries to defend his bride from the wild denunciations of the Bonze, they follow the latter's command and leave her, hurling threats and curses at her. Butterfly, in tears at their harshness, is consoled by the tender words of Pinkerton, and as night comes on they realize only that they are alone together and very happy. They walk on the terrace, Pinkerton wooing her and at last drawing from her a confession of her great love for him.

Act II, Part I. Three years later within the house on the hill Madame Butterfly awaits the return of her long-absent husband. The faithful Suzuki prays fervently to Buddha that her sorrowful mistress may again be happy. At the latter's command she brings their scanty store of coins and anxiously they count them over, and realize that unless Lieutenant Pinkerton comes soon they will be facing starvation. Suzuki doubts his coming, and Butterfly, furious at the doubt, forces her to affirm her own loyal expectation. They are surprised by Goro's entrance with the American consul. Madame Butterfly, overjoyed at the prospect of a message from her husband, entertains Sharpless hospitably, and can hardly compose herself to listen to the letter that he

wishes to read her. She plies him with questions as to the health of the absent lieutenant, and asks when robins nest in America, for he promised to return at that season. Sharpless, pitying her for the sorrowful news he brings, tries in vain to tell it. Goro comes, bringing with him Prince Yamadori, an elderly and somewhat feeble-minded suitor. Butterfly makes fun of and flouts, and at last indignantly refuses the prince's offer of marriage, although Goro tells her that she is already divorced by her husband's desertion. Firmly Butterfly dismisses the obnoxious guest, and again Sharpless essays to read the letter, but the opening words, though only courteous, raise wild hopes in her heart.

At last he asks her what she would do if Lieutenant Pinkerton should never return. Stunned for the moment, she says she might go back to her former life and entertain with her songs, or better—die. When Sharpless urges her to accept the hand of Prince Yamadori she bids Suzuki show the consul to the door, but he apologizes. To prove that she could not be forgotten, she brings to him from an adjoining room her baby. Sharpless is greatly troubled that she has a child and at its strong resemblance to its father. Madame Butterfly begs him that he will write her husband of the child, whom she calls "Trouble," but whose name she says shall be changed to "Joy" on the day of his father's return. Scarcely has Sharpless left when Suzuki enters, dragging in Goro, whom she accuses of whispering scandal regarding Madame Butterfly. Goro defiantly declares that in America her baby would be considered an outcast. Butterfly threatens Goro with her father's dagger, but Suzuki intervenes and he rushes away.

A cannon shot is heard and they see from the terrace an American man-of-war entering the harbor. Butterfly takes a telescope, and with Suzuki's aid to steady her hand, makes

out the words "Abraham Lincoln," the name of her husband's ship. Joyfully they prepare for his coming, decking the house with flowers and the mother and child in their best robes. Then they take their stand by the windows overlooking the terrace to watch for him.

Act II, Part 2. The next morning the waiting wife still stands motionless, and as the sun comes up Suzuki rises from sleep and gently arouses her mistress. Butterfly takes the child in her arms and goes upstairs to rest. Soon Suzuki opens the door to Pinkerton and Sharpless, who bid her be quiet. She tells them of the long vigil and is about to call Butterfly when Pinkerton stops her. She catches sight of an American lady walking in the garden, and realizing that it is Pinkerton's American wife she falls on her knees in utter sorrow. Sharpless tries to calm her, telling her that she must help them arrange for the baby's future, and sends her into the garden. When he and Pinkerton are left alone, the latter, overcome with memories and remorse, gives him some funds to use for the little mother and goes out, unable to face the woman he has wronged.

Kate Pinkerton and Suzuki enter and the latter promises to try to persuade her mistress to give the child into the American wife's keeping. Butterfly calls and before Suzuki can prevent enters the room. Joyfully she greets Sharpless and seeks for Pinkerton, then espies Kate. Rapidly she questions who she is, why she has come, and why Suzuki weeps. Only a sad silence answers her. At last she gains from her maid the knowledge that Lieutenant Pinkerton lives, that he is well, but that he will come no more. Slowly it dawns upon her who the stranger is, and as Kate humbly approaches her and asks her forgiveness, Butterfly regains her composure, solemnly blesses the American wife, and sends

the absent man the message that peace will come to her. She promises to give his son to Lieutenant Pinkerton if he will come in half an hour, and Sharpless and Kate go away.

The wretched woman gives her baby to the maid, bidding her play with him. When alone she bows before the once-repudiated Buddha, takes her father's dagger and, kissing it, reads the inscription—"To die with honor when one can no longer live with honor." She raises it to her throat, but lets it fall as Suzuki pushes the toddling child into the room. The frantic mother seizes little Trouble, fondles and prays over him, and bids him farewell. Then she seats him on a stool, puts his doll and an American flag into his hands, and gently bandages his eyes. Again she seizes the dagger and goes to another part of the room. Soon the dagger falls from her hand, and with her white, now crimsoning, veil wound around her throat, she gropes her way toward the child, gives him one last embrace, and falls to the floor beside him. Pinkerton, followed by Sharpless, enters, calling her name. She looks up, points to the child, and dies. Pinkerton falls on his knees beside her, while Sharpless, sobbing, catches up the child and kisses him.

MADAME SANS-GÊNE

(*Mă-dăm Săn-zhain*)

(MADAM FREE-AND-EASY)

ITALIAN comic grand opera, founded upon a play of the same name by Victorien Sardou and E. Moreau. Music by Umberto Giordano. Book by Renato Simoni. First production, New York, 1915. The scene is Paris and the time is August 10, 1792, and September, 1811.

CHARACTERS

NAPOLEON BUONAPARTE.....*Baritone*
LEFEBVRE, Sergeant of the National Guards, later Marshal of France and Duke of Danzig.....*Tenor*
FOUCHÉ, officer of the National Guards, later Minister of Police.....*Baritone*
COUNT DE NEIPPERG.....*Tenor*
VINAIGRE, drummer-boy.....*Tenor*
DESPREAUX, dancing-master.....*Tenor*
GELSOMINO, page.....*Baritone*
LEROY, tailor.....*Baritone*
DE BRIGODE, chamberlain.....*Baritone*
ROUSTAN, head of the mamelukes.....*Baritone*
CATHERINE HÜBSCHER, "Madame Sans-Gêne," laundress; later Duchess of Danzig.....*Soprano*
TOINETTA, JULIA, LA ROSSA } laundresses.....*Soprano, Soprano, Soprano*
QUEEN CAROLINE, PRINCESS ELISA } sisters of Napoleon.....*Soprano, Soprano*
LADY DE BULOW, matron of honor to the empress....*Soprano*

Maturino, Constant, who is valet to Napoleon, the voice of the empress, citizens, shopkeepers, villagers, national guards, gunners, ladies of the court, officials, diplomats, academicians, hunters, pages, and two mamelukes.

ACT I. Within the laundry of Catherine Hübscher, in St. Anne's Street, Paris, the work of the day is going on as usual, although the revolution is in progress. The boom of

cannon and the rattle of musketry are heard, and crowds are rushing by. The laundresses pause in their work, frightened at the uproar and anxious for the safety of their mistress Catherine, called "Madame Free-and-Easy" because of her frank and outspoken manner. She is a great favorite with every one, being young, pretty, graceful, and very kind-hearted. She has been gone all the morning and the girls fear that she has been injured in the street fighting.

Fouché, a young officer in the National Guards, of priest-like appearance, calls for his laundry. He has his valise with him and says that he is leaving Paris because the forces of King Louis XVI seem to be successful, and if the revolution is overthrown he and his companions will be condemned for treason. Just then Catherine enters with her laundry basket over her arm and followed by an amused crowd. She is much put out because a soldier kissed her against her will. Triumphant shouts are heard and the news comes that the revolutionary forces are victorious and the king and queen, Marie Antoinette, have been taken prisoners. Catherine gives the girls the washing, which is put in soak, and then she declares a holiday because of the general rejoicing in the patriots' victory.

The girls go out, leaving her and Fouché alone, after she has sent a boy to summon Sergeant Lefebvre. Fouché remarks upon her affection for Lefebvre, and she rather pointedly extols the latter's courage, and says that he is a fellow-countryman of hers, an Alsatian, whom she met at a ball at Vauxhall. When she tries to hasten his going, he says that he will wait until the Tuileries is taken. She talks hopefully of the revolution and promises that when she is a Duchess he shall be Minister of Police. When she mentions his laundry, he says that there is another who, like himself, cannot pay her, and that it is one of the officers of

the artillery, Napoleon Buonaparte, a man of no account. She declares that that man is a soldier and will be heard from.

The noise of the fighting increases, and Julia and Toinetta enter and rush to the rear of the shop, Catherine and Fouché following them, as soldiers fight in the street. Shouts of victory are heard and Catherine from the window cries out that the Tuileries is burning. Vinaigre rushes in, followed by a crowd, among whom is La Rossa. Soon all go out and Catherine is closing the windows when she hears a noise and a wounded royalist enters. He is Count de Neipperg. Catherine has compassion on the injured man, and when his pursuers, headed by her lover, Sergeant Lefebvre, are heard approaching, she sends de Neipperg into her own room, locks the door, and then at the command of Lefebvre opens the street door and admits him and his soldiers. They tell her of a royalist who is hiding somewhere near.

Lefebvre introduces Catherine to his companions, and when she brings them wine they drink her health, while Lefebvre vaunts their attachment to each other. His hands are stained with powder, and when he attempts to wash them at the tub where the clothes are, she protests. Then he starts to go into her room, and before she can prevent he has found out that her door is locked. This arouses his suspicion and jealousy, and fairly snatching the key from her pocket, he unlocks the door and enters. The young woman stands motionless with dread, until shortly Lefebvre returns pale, distressed, and grave, yet declaring that his suspicions were without cause. He dismisses his soldiers, and when they withdraw he blames Catherine for not telling him that she had a dead man in her room. Catherine, though surprised that the man is dead, reveals no affection, but only pity for him; so Lefebvre, who was only testing her, says that the

man is not dead and that he will help her to keep secret the officer's escape. His comrades are calling for him, and he goes out and marches away with them.

Act II. Nineteen years later, in September, 1811, Madame Free-and-Easy, who is now wife of Lefebvre and Duchess of Danzig, is living in state at Compiègne. Lefebvre, the Duke of Danzig, is Marshal of France and Governor of the Palace, and, true to Catherine's old prophecy, Fouché is Minister of Police. The Duchess of Danzig, however, is not fitted either by nature or training for court life, and she makes many mistakes of etiquette and social blunders despite her good heart and fidelity. Within the great salon of her house Gelsomino and Leroy are talking when Despreaux enters and inquires for the duchess. The servants laugh at the thought of the duchess's taking dancing lessons, and make fun of her. Catherine enters, and eagerly follows the directions and imitates the motions of Despreaux, in the vain hope of acquiring a stately and dignified manner.

When Lefebvre enters she sees that he is troubled and dismisses the teacher. He says that the emperor is displeased with him because he permits himself to be humiliated in his position by his wife's mistakes, and has recommended to him that he divorce her and take another wife. Lefebvre has, with becoming firmness, answered the man who within so short a time has for reasons of state put away his own wife that he might take another, but both he and Catherine know that the emperor's wish is a command. Lefebvre takes her in his arms and caresses her, and they agree that they will not consent to separation for any reason. Lefebvre in a burst of humble tenderness is on his knees before her when Gelsomino announces the Count de Neipperg.

De Neipperg tells them that Napoleon has suspected him of daring to raise his eyes in affection toward the empress, Marie Louise, and has banished him from the court. His old friends, who once before saved his life, now wish to save his happiness, and when he confesses to them that he deeply loves the empress and cannot consent to leave without first bidding her farewell, they beg him to hasten away without seeing her. Catherine especially urges him not to compromise the one he loves by such a rash effort, but he goes out still determined to see the empress in secret that very night. Fouché, having learned of Napoleon's displeasure with the duchess, enters and begs her to treat important personages with more diplomacy and curb her too ready tongue. He says that the sisters of the emperor are to be at the social function which Lefebvre and Catherine are about to hold, and he counsels Catherine how to receive them. Lefebvre and Catherine are startled to find the guests arriving and Catherine hastens off to prepare.

A large crowd of people,—lords and ladies of the court, officials, academicians, and diplomats,—enters. They greet Lefebvre and Fouché. Soon after Gelsomino announces Queen Caroline and Princess Elisa. Lefebvre is distressed that Catherine does not come to receive them. They enter and take their places and there is a long pause, filled with great uneasiness on the part of the guests and increasing haughtiness on the part of Napoleon's sisters, before Catherine hastens in. She greets them courteously, but is frozen by their hauteur, and when they reply in cutting remarks she gives them cool answers. They soon withdraw offended. The guests are hospitably entertained, but there is an early breaking up of the party. When all are gone and Lefebvre and Catherine are again alone, De Brigode enters with a message from Napoleon summoning Catherine to him at

once. Lefebvre takes her in his arms and tries to reassure her, pledging her his fidelity, and with head held high and brave countenance to cover her misgiving she goes to the emperor.

Act III, Part 1. Within the apartments of the emperor Roustan and Constant are standing near their master, who is seated at his desk. Some officials are present, among them Fouché. Queen Caroline and Princess Elisa are seated in the room, for they have been relating to their brother the insults that they have suffered at the house of the Duchess of Danzig. Within an inner room, the door of which is open, the ladies-in-waiting of the empress are seen. De Brigode announces Catherine. Before she is admitted Napoleon enters the room of the empress to bid her good-night, and his sisters withdraw. When he is again at his desk, all the officials dismissed, and the door of the empress's room closed, Napoleon, alone but for Roustan, receives Catherine.

He is stern and severe as he accepts her homage, but when he takes her to task for the way she spoke to Queen Caroline and Princess Elisa and she tells him what they also said, his face relaxes, and he sees adequate reason for her anger and humor in her sharp replies. Then in her direct and fearless way she meets his reproof by saying that she has an account against him. She takes from her dress a worn slip of paper and hands it to him. He looks at it and glances up in amazement. It is an old unpaid laundry bill of his, contracted when he was lieutenant in the artillery. He asks her if she is Madame Free-and-Easy, a name and a person which he well remembers, and when she acknowledges that she is, he greets her cordially. She shows that she expects him to pay the bill, which she claims now amounts, with principal and interest, to three napoleons. He searches in his pockets, but

can find no money. She tells him that his credit is good with her, and so she takes his draft for that amount. She asks him if he would permit one of his soldiers to receive the treatment that his sisters have given her, and when he questions her, she tells of following the army, in order to be with Lefebvre, through several campaigns as vivandière, and of receiving a wound upon her shoulder. He approaches her, much touched, and kisses the scar, and taking her hand, acknowledges that Lefebvre is honored in having such a wife and promises that she shall receive due recognition at court. While they are still talking a man is seen stealthily making his way toward the room of the empress. Roustan and two other mamelukes seize him, and Napoleon recognizes him as De Neipperg, whom he has already banished. The emperor is very angry and declares that the man shall be executed at dawn, and neither his own protests nor Catherine's pleas avail anything.

Act III, Part 2. Lefebvre and Catherine have tried to plan the rescue of De Neipperg, but Napoleon will brook no delay in the execution of the sentence. Nevertheless, as Napoleon paces his chamber Catherine asks audience, making another effort. She tells him that there is no proof that De Neipperg was guilty of any wrong, that he will die an innocent man. So she proposes that Napoleon make a test which will reveal whether there is any attachment between the empress and the prisoner, by causing some one to say that De Neipperg is waiting outside for a message. Then Napoleon can himself open any letter or package that may be sent to the count.

Napoleon is struck with the plan, and forces the reluctant Catherine to help him carry it out. He commands that she herself impersonate Lady de Bulow, the matron of honor,

and give to the empress the message. So Catherine speaks the words just outside the empress's door, and after some waiting a letter is handed out. Napoleon seizes it and tears it open, then gives it to Catherine to read. It is addressed to the Emperor of Austria, the father of Marie Louise, and it begs him to detain Count de Neipperg in Vienna, because his attentions to the empress are annoying. Relieved beyond measure at this proof of his wife's fidelity, Napoleon orders the release of De Neipperg and his speedy departure, and thanks Catherine for preventing him from doing a great wrong.

MANON

FRENCH tragic grand opera, founded on Abbé Marcel Prévost's "Manon Lescaut." Music by Jules Massenet. Book by Henri Meilhac and Philippe Gille. First production, Paris, 1884. The scene is laid in Amiens, Paris, and Havre in 1721.

CHARACTERS

CHEVALIER DES GRIEUX.....*Tenor*
COUNT DES GRIEUX, his father.....*Bass*
LESCAUT, one of the Royal Guard, cousin to Manon..*Baritone*
GUILLOT DE MORFONTAINE, Minister of Finance, an old beau .....*Bass*
DE BRÉTIGNY, a nobleman.....*Baritone*
MANON, a school girl.....*Soprano*
POUSETTE, JAVOTTE, ROSETTE, actresses.....*Sopranos*

Students, an innkeeper, a sergeant, a soldier, gamblers, merchants and their wives, croupiers, sharpers, guards, travelers, ladies, gentlemen, porters, postilions, an attendant at the monastery of St. Sulpice, and the people.

ACT I. In the courtyard of an inn at Amiens villagers are awaiting the coming of the coach. Guillot de Morfontaine, Minister of Finance, a wealthy and dissolute nobleman, has just arrived, accompanied by De Brétigny and a company of actresses, and is giving orders for a dinner. Lescaut and two other guards enter. He finds that the coach from Arras is expected shortly, and he tells his companions that he must meet his cousin, but will join them later. The coach soon comes and among the passengers is Manon Lescaut, a young and beautiful girl, gay and pleasure-loving, who is on her way to a convent school. Lescaut greets her, then hastens off for her baggage, leaving her seated alone outside the door of the inn.

Guillot comes out calling an order to the landlord, and

espying the young girl, makes advances to her. She is much amused by his appearance and laughs at his ardent words. He tells her who he is and that he is very rich. De Brétigny, seeking Guillot, catches sight of Manon and is also charmed by her beauty and simplicity. Guillot hastily whispers to her that a postilion is coming soon with an empty carriage, which is at her service and which he begs her to take. Lescaut blusters in and asks what he is saying, but Guillot denies that he spoke to her and reënters the inn. Lescaut, thus reminded of his responsibility as escort, warns Manon against talking with the men whom she may meet. The two guards come for him and take him away to play cards with them. Manon, left alone, hears the laughter of the dinner party and, catching a glimpse of the actresses, envies them their gay life.

The young Chevalier des Grieux strolls into the courtyard, impatiently awaiting the next coach for Paris, where he is to meet his father. He sees Manon and is attracted by her beauty and her modest bearing. He addresses her respectfully, asking her name and showing his admiration of her. She likes his appearance and responds, after a little telling him that because she loves pleasure too much she is to be put into a convent. He is indignant that she should be thus immured and vows that he will not permit it. She says that then she would owe him more than life. Interest speedily changes to an affection that they frankly acknowledge to each other. He pledges her his protection, and, the carriage of Guillot now coming along, she suggests that they take it. So they speed away to Paris together, while Lescaut, searching for her, comes upon Guillot, also searching, and accuses him of having taken her off, whereat the landlord says that she went away in Guillot's carriage, it is true, but with a young man. The bystanders laugh

heartily at Guillot's discomfiture, while Lescaut, who has been gambling, drunkenly vows vengeance for the double loss of coin and cousin.

Act II. Des Grieux has taken Manon to his apartments in Paris, and there is writing a letter to his father, telling him of Manon and their love for each other, and begging his consent to their marriage. He and Manon read the letter together and she is surprised at the glowing account of her beauty and at his impassioned love for her. He notices some flowers upon the table and asks who sent them. She says she does not know, as they were thrown through the window, but asks if he is jealous, and he assures her that he trusts her.

Lescaut, accompanied by De Brétigny, enters abruptly. While the rough soldier, representing the girl's family, demands satisfaction of Des Grieux for the abduction of Manon, De Brétigny draws her aside and urges his suit upon her. He tells her that he is very wealthy, while the chevalier is poor. He also tells her that the Count des Grieux is that night coming to take his son away, and he urges Manon that she come with him. She listens to his proposal, but will make no promise. Meanwhile the chevalier has shown Lescaut the letter to his father and has satisfied him of his honorable intentions.

When the two men are gone the chevalier goes out to post the letter, and Manon ponders over De Brétigny's words and, though mildly accepting the situation, yet grieves that her happy times with the chevalier are over. When he returns he sees the traces of her tears, and to comfort her tells of a dream he had of a cottage in the depths of woods, where they two could pass their lives in happiness, but strangely enough she was not there. So he urges her to

promise to marry him. While they talk a knock is heard at the door, and Manon, well knowing what it means, tries remorsefully to prevent him from answering. He insists upon going, however, and when he opens the door is seized and borne away. Manon is overwhelmed with grief as she hears a carriage driving off.

Act III. On a festival day in Paris among the crowds the actresses—Pousette, Javotte, and Rosette—with their gallants are making merry, having escaped the jealous eyes of Guillot. Lescaut comes along, buying extravagantly of the street vendors and boasting of his large winnings at gambling. Guillot encounters the actresses, is very angry at seeing all three of them, and is reviling them and all women as De Brétigny accosts him. De Brétigny tauntingly asks the old beau not to take Manon from him. Guillot replies that he heard that De Brétigny refused Manon an opera performance for which she begged with tears. De Brétigny acknowledges the fact, and Guillot goes away, prophesying that some one will win Manon from him.

With De Brétigny and a party of gallants Manon comes, singing a love song, which is much applauded. Count des Grieux, who is among the people, accosts De Brétigny and to the latter's question replies that the chevalier is now an abbot, having taken holy orders at the monastery of St. Sulpice. Manon overhears the words and, absorbed in thought, draws apart from the gay crowd. The count tells De Brétigny that he was responsible for the step by breaking off the chevalier's attachment to a certain person. De Brétigny points out Manon to the count, who stands aside watching her. She comes with a request that takes De Brétigny away, and then timidly addresses the count, telling him that his son once loved a friend of hers and asking if

he has forgotten that friend. When the count parries her questions, Manon with deep emotion asks if the chevalier has suffered. The count says that the wound has closed and that his son has done as her friend has—forgotten it.

He leaves her weeping and De Brétigny returns just as Guillot enters with some friends. Guillot tells Manon that he will give her the opera that De Brétigny refused, and he orders a chorus of singers and dancers to produce a new ballet. As it goes on De Brétigny is rejoicing that the expense will ruin Guillot, and the latter is delighted because he has outdone his rival. Manon, however, summons Lescaut and asks him to take her to St. Sulpice, and when Guillot sees her sad and troubled and asks what she thinks of the ballet, she says that she has seen nothing.

Count des Grieux, waiting in the reception room of the monastery of St. Sulpice, hears the enthusiastic comments of devout women, as they go from the chapel after a service, on his son's eloquence and fervor. They think him indeed a saint and as he approaches show him great reverence. Alone with the young abbot, the count sarcastically congratulates him on his success, saying that their house should be proud to have another Bossuet. The young man begs his father not to taunt him and expresses disgust with the world and with life. His father asks him what right he has to think life finished, and tells him it is his duty to marry some good girl and become the father of a family. The son is firm in his renunciation, however, and the count goes away only saying in parting that he will send him that evening a considerable sum of money, which has come to him from his mother's estate. Left alone, the young man rejoices in the calm faith that supports him, though he devoutly prays to be delivered from the image of the one face that haunts him and the sad shadow that lies on his heart.

Manon seeks audience with the young abbot and is shown into the reception room. She shudders at its gloomy walls, and when she hears voices in the chapel chanting a prayer, she, too, prays for forgiveness and mercy—and for the heart of Des Grieux. As he enters and, recognizing her, asks why she comes, she is speechless with emotion. When she approaches him he bids her keep her distance. She acknowledges her cruelty and wickedness, and asks him if he cannot pardon her. He is very stern, but she kneels at his feet and tries to recall his former love, asking if she is not the same Manon. He prays to be sustained in this trial, but when she in an agony of longing confesses her love for him, saying she will not leave him and begging him to come with her, he relents, owning that he cannot cast out of his heart the memory of her. Then in great exaltation and abandon he declares that he still loves her and asks her to come away with him.

Act IV. In a gambling-room of the Hotel Transylvania in Paris is gathered a gay party of men and women, among whom are Lescaut and the three actresses. Guillot de Morfontaine enters, and soon Manon comes, accompanied by Des Grieux. Lescaut comments that Guillot changes color, and the latter acknowledges that he adores Manon, but that she loves another. Des Grieux seems troubled and sad, and when Manon begs him to take courage he, torn between his love of her and his disapproval of her desire for wealth and pleasure, says in one breath that he loves and he hates her.

When she urges him to play because their money is gone and he must find a fortune, he vows that he never will. Lescaut remarks that Manon does not love poverty, and Manon says that if he loves her he will play that they may be rich. When she promises him her love and her life, he

surrenders, and, assured by Lescaut that it is easy to win, accepts Guillot's challenge to a game to see whether Des Grieux can always take Manon from him. While they are playing for high stakes Manon sings a passionate song of love for the gold and for the pleasure it brings. Lescaut and Guillot both lose heavily, while Des Grieux wins. Manon comes to him and he shows her the gold and they speak lovingly to each other. At last Guillot, jealous and furious over his loss, accuses Des Grieux of stealing and calls the bystanders to witness, then threatening revenge, goes out. Manon tries to persuade Des Grieux to flee, but he will not, for it would seem a confession of guilt. Soon a loud knock is heard at the door and officers of the law enter. Guillot is with them and denounces both Des Grieux and Manon. Des Grieux is wild with anger, but can do nothing. His father appears and tells him that it is necessary to submit to arrest, but he will come later to free him and save their name from dishonor. Manon in great grief cries out that they are to be separated, and her lover is overwhelmed with remorse. When the officers start to take her he makes a desperate attempt to protect her, but is not permitted to interfere, and Manon is led away.

Act V. The count has obtained the release of his son, but Manon has been ordered deported as a dissolute woman, and is being taken with other prisoners to a vessel lying at Havre. The young chevalier is heartbroken, but will not give up his efforts to save her. He plans with Lescaut to have a band of hired men lie in wait on the road and deliver her from the guards. He is in the woods by the roadside when Lescaut comes up and reports that their plan has failed, for the men fled when they saw that the guards were armed. Des Grieux is distracted and starts to rush forth

himself and free Manon, but Lescaut holds him back. Concealed in the bushes, they see the archers pass, and gain from their talk as they stop near them to drink that Manon is very ill. Lescaut asks Des Grieux for his purse, and going to the officer, who recognizes him as a fellow-soldier, says that he is of Manon's family and asks that she be left in his charge at this place. When, therefore, the archers and their prisoners have gone on, Manon comes weak and trembling to her lover, who is enraptured to see her and freely gives her the pardon she asks. He plans how they may get away and live together in seclusion. She is very ill and weak and realizes that death is near. He cannot believe it until, with words of love for him, she expires in his arms.

THE MARRIAGE OF FIGARO

(LE NOZZE DI FIGARO)

ITALIAN comic grand opera, a continuation in its story of Rossini's "The Barber of Seville," and founded upon Beaumarchais' "La Folle Journée, ou Le Mariage de Figaro." Music by Johann Wolfgang Amadeus Mozart. Book by Lorenzo da Ponte. First production, Vienna, 1786. The scene is the chateau of Aguas Frescas, three leagues from Seville, Spain, in the seventeenth century.

CHARACTERS

COUNT ALMAVIVA, Grand Corregidor of Andalusia..*Baritone*
FIGARO, valet to Count Almaviva and major-domo of the chateau.....*Bass*
DOCTOR BARTOLO, a physician of Seville.....*Bass*
DON BASILIO, music-master to the Countess.....*Tenor*
ANTONIO, gardener of the chateau, uncle to Susanna..*Bass*
DON CURZIO, counselor-at-law.....*Tenor*
CHERUBINO, head page to the Count.....*Soprano*
COUNTESS ALMAVIVA.....*Soprano*
SUSANNA, head waiting-woman of the Countess, betrothed to Figaro.....*Soprano*
MARCELLINA, a duenna.....*Contralto*
BARBARINA, daughter of Antonio.....*Soprano*

Servants, officers of the court, and peasants both men and women.

Figaro, in his gayer and less prosperous days, gave a written promise of marriage to Marcellina, who is many years his senior and who, in expectation of its fulfillment, gave him various sums of money. He is now in love with Susanna and engaged to marry her upon the very day appointed to wed Marcellina. The duenna, with the aid of Doctor Bartolo, has planned a surprise for the ex-barber.

Act I. Figaro is telling Susanna that the count has given them that room for theirs. Susanna, disturbed, tells him that the count, though less than a year married, is unpleasantly attentive to her, and when Susanna goes away, Figaro plans his revenge. He goes off as Bartolo and Marcellina enter, plotting how they may gain the count's ear for their scheme against Figaro. Bartolo chuckles to himself over foisting upon Figaro the cross old duenna. Susanna, at the door, overhears their plan, and when Bartolo takes his leave, enters with a gown of her mistress's in her hand. Marcellina taunts Susanna with the count's attentions, then goes out. Susanna throws the gown over a chair as Cherubino enters. He tells her that the count found him alone with Barbarina that morning and dismissed him from his service. He comes to ask the countess to intercede for him, that he may not have to go away. Suddenly the count comes in and Cherubino hides behind an armchair.

The count announces that he has been made ambassador to London and intends taking Figaro with him. When he makes love to her Susanna asks him to leave her alone, but the count will not, and says that he has already sent her a message through Basilio that he wishes to meet her that night within the orange bower. Basilio's voice is heard, saying that he will seek the count with his lady. The count starts to hide behind the armchair, much to Susanna's distress, but Cherubino slips around and into it and Susanna conceals him under the gown as Basilio enters.

Basilio also taunts Susanna with the count's attentions, and asks whether it is she or the countess that keeps Cherubino hanging around, saying that the count would be very angry if he knew what was being talked on all sides. Susanna wrathfully accuses him of slander, and the count, more curious about his wife than fearful for his own repu-

tation, comes from his hiding-place, much to Basilio's enjoyment. When Cherubino is mentioned, Susanna pleads in his behalf, but the count relates how he himself came to Antonio's cottage and found the door locked, then, when Barbarina opened to him, he was sure some one was lurking about, and lifting the table cover he found the head page. Suiting action to word, he lifts the gown from the armchair—and finds the head page. He angrily accuses Susanna, and starts to send for Figaro, but remembers his own predicament. Susanna explains, and the count realizes that Cherubino has heard his conversation with Susanna and the appointment for that evening. Figaro enters and is told that the page has been ordered to quit the castle. He pleads for him, and the count, because it is Figaro and Susanna's wedding day, makes Cherubino ensign in his own regiment, but orders him to be off immediately. The count and Basilio go out together, and Figaro and Susanna bid Cherubino farewell.

In her chamber the countess sits pensively hoping that her husband's love may be restored to her. Susanna enters, and while disclosing the count's attentions to her, assures the countess that his jealousy proves his love for his wife. Figaro comes, saying that through Basilio he has sent the count a note to the effect that the countess has made an engagement for that evening. They then plan that Marcellina shall keep the appointment of the countess, and Cherubino, dressed as a woman, shall keep the appointment that the count wishes to make with Susanna. As the count is now off hunting, Cherubino is to come at once and get his costume.

When the page appears, languishing with love of the countess, the two women have much fun at his expense. He shows the countess his commission, which she notes lacks the seal. Susanna has just taken away his coat and waistcoat

and gone to fetch the gown he is to wear, when the count demands admission. Cherubino hides in the cabinet, and the countess locks the door and takes the key before admitting her husband, who is very suspicious of the voices and the delay. He gives her the note that Figaro sent him concerning her appointment as Cherubino knocks over a chair. The count demands an explanation of the noise, and the countess now tells him that Susanna is within the cabinet, although she had just said that she had gone to her room. Susanna is about entering the room when she stops in the doorway, listening, and hears the count commanding her to come out of the cabinet. The count goes off to get a crowbar, taking the countess with him, and Susanna aids Cherubino to open the door and then locks herself in the room as he, in a panic, jumps from the window and escapes.

The count and countess return, and before giving him the key, she tells him that Cherubino is within. More jealous than ever, he opens the door and finds Susanna. The maid quietly tells the countess that the page is off. The count is forced to apologize to his wife, who forgives him and satisfies him about the note by saying that Figaro made it up. Figaro comes, announcing the wedding chorus, and, confronted with the note, denies it, in spite of the countess and Susanna's efforts to make him own it. Antonio, drunk and with a pot of broken flowers in his hands, enters and says that a man was thrown from the window, but got away. Figaro explains that it was he himself who, surprised by the count while waiting to see Susanna, in his excitement jumped from the window, thereby spraining his ankle, which he then thinks to rub. Antonio hands him papers which fell from his pocket, and Figaro, undaunted, though one is Cherubino's commission, at a hint from the countess says that the page left it with him, as it lacked the seal. All seems well until

suddenly Marcellina, Basilio, and Bartolo enter, presenting the count with Figaro's promise to marry Marcellina and asking him to give decision. The count takes the paper, saying that he will read it over.

Act II. The count is walking up and down the cabinet, thinking about Marcellina's claim upon Figaro, when Susanna enters, presumably on an errand for her mistress. When he, fearing that she has betrayed him to the countess, hints that she may lose her lover even on this their wedding day, she accuses him of planning to give Marcellina her dowry. He repudiates his promise of dowry unless she will do as he wishes, so she consents to meet him in the grove that night. Figaro enters as the count goes, and the latter is again made suspicious and furious by Susanna's words to Figaro as she runs away.

Don Curzio, Marcellina, Bartolo, and Figaro enter for the decision, and the count, still angry with Susanna, says that Figaro must either pay Marcellina or wed her. Figaro, saying that he was well-born and will, therefore, first have to gain the permission of his parents to marry, tells how as a child he was stolen by robbers, who took the rich garments and jewels that were upon him, so he has only a mark upon his arm as identification. Marcellina eagerly asks if it is a spatula on his right arm. He demands how she knows it. She exclaims that he is then Rafaello, the child whom thieves stole and of whose story Bartolo and Basilio both know. Basilio then tells Figaro that Marcellina is his mother, while she tells him that Bartolo is his father. There is joyous recognition and embracing, Bartolo foregoing his hostility to him and Marcellina relinquishing her claim to marriage.

The count is starting off when Susanna meets him and offers a purse of her own money to pay Marcellina's claim

upon Figaro. Just then she sees her betrothed embracing Marcellina, and angrily bids Figaro good-bye. He detains her and explains, and Marcellina embraces her also. The count and Don Curzio, both disappointed at the turn of affairs, go out. Marcellina gives Figaro a receipt for the money he owes her, Susanna offers him the purse she had made ready, and Bartolo adds a gift, all of which Figaro accepts.

The countess enters seeking Susanna, and shortly the count comes in with Antonio, who brings Cherubino's regimental hat and declares that the lad has not gone to Seville, but is at his cottage dressed in woman's clothes. They go out to seek him, and the countess and Susanna write a note for the count, and in place of a seal pin it with a needle. Barbarina and some peasant girls, among them Cherubino in disguise, enter and present garlands to the countess. The count and Antonio come and seize Cherubino, take off his bonnet and put his regimental hat upon him, laughing at the gallant soldier. Figaro enters, asking that the maidens may hasten, so that the wedding festivities may begin, and all go out, leaving the count and countess alone.

Almost immediately the wedding party returns to be received by them. As Susanna kneels before the count, while he puts on her head the wedding wreath, she slips a note into his hand. He throws the needle away, but is obliged to hunt for it, as it is to be returned to the sender. Figaro, watching him search, whispers to Susanna that the count has received a love note. Shortly after, in a small room, Figaro and Marcellina come upon Barbarina, who is looking for a needle she has lost, which she says the count gave her to take to Susanna. Figaro is wild with rage and jealousy, and goes out stormily.

That evening within the garden, where is a pavilion on

either side, Cherubino, searching for Barbarina, comes upon the supposed Susanna, in reality the countess, and fondly takes her hand just as the count comes through the iron gates and sees them. The real Susanna is hiding opposite Figaro, and they both see the encounter. When Cherubino tries to kiss the supposed Susanna, each one of the three watchers is for a different reason angry. Cherubino meets only with coldness, and saying that she is usually not so shy with the count, he ardently bestows the kiss—upon the count, who has stepped between them. Figaro has come forward and received upon the ear the count's blow intended for Cherubino. Both Figaro and Cherubino retire, and the count addresses the supposed Susanna in tender tones. The countess, simulating Susanna's voice, succeeds in deceiving him until he has avowed his love and bestowed upon her a diamond ring. The countess takes alarm and the count leads her to a near-by grove, but when Figaro appears close at hand they separate. Susanna herself comes forward and speaks with Figaro. He is taken in by the disguise and confesses his fury that Susanna is with the count. In her indignation at his distrust, she forgets her part and demands that she be vindicated. He then recognizes her voice and assures her that he knew who she was before. They are both elated that their plot is succeeding, and Figaro is kneeling before her, declaring his love, as the count returns from his search for the supposed Susanna. He seizes Figaro, but the supposed countess escapes into the pavilion, where the real countess is.

The count raises an alarm, and Basilio, Antonio, Curzio, Bartolo, servants, and peasants enter with torches. The count goes to the pavilion and first drags out Cherubino, then rushes off again and leads in the supposed Susanna, who hides her face with her hands. She begs him to forgive

her, but he is obdurate, although the bystanders plead for her. Then the real Susanna comes and kneels before the count. He is taken aback with amazement. He turns to the real countess and asks her forgiveness, which she freely gives. Then all the lovers and their friends go off happily together to the banquet.

MARTHA

(OR, THE FAIR AT RICHMOND)

GERMAN comic grand opera. Music by Friedrich von Flotow. Book by Jules H. Vernoy, Marquis St. Georges, and Wilhelm Friedrich Riese. First production, Vienna, 1847. The scene is Richmond, England, during the reign of Queen Anne, about 1710.

CHARACTERS

SIR TRISTAN MICKELFORD, cousin to Lady Harriet.....*Bass*
PLUNKETT, a wealthy young farmer.....*Bass*
LIONEL, his adopted brother, afterwards Earl of Derby *Tenor*
THE SHERIFF OF RICHMOND.....*Bass*
LADY HARRIET DURHAM, Maid-of-Honor to Queen Anne, *Soprano*
NANCY, waiting-maid to Lady Harriet.....*Alto*

Courtiers, servants both men and women, ladies, farmers, hunters, huntresses, pages, and peasants.

ACT I. In her boudoir Lady Harriet Durham sits surrounded by her ladies, but overwhelmed with ennui. Nancy, her faithful maid and companion, tries to arouse her, but she looks at the gifts of her admirers indifferently. Nancy says there is but one cure for her, and that is to fall hopelessly in love. Sir Tristan Mickelford, a gay but no longer young man, who is unavailingly devoted to Lady Harriet, comes with fruitless plans for her amusement. When, however, she hears the joyous songs of servant girls on their way to the fair at Richmond, she envies them. She and Nancy at once decide to put on peasant's dress and, unknown, mingle with them, taking Sir Tristan along as escort. He is shocked, but still devoted, and capers about as they teach him the peasants' dance.

In the market place at Richmond merchants, shopkeepers, townspeople, farmers, peasants, and servants are gathering for the fair. Plunkett and Lionel enter. They propose to hire a servant to help them run the farm that Plunkett's mother has left him. They speak tenderly of her, recalling how she has made them share everything equally, although she treated Lionel with special kindness, because he was frailer than her own country boy. They recall also how Lionel's father came, a lost, proscribed, and dying stranger, to their cottage, bearing in his arms his infant son, and that when he died he left no account of his rank or station except what might be revealed by the ring he left for his son to present to the Queen if ever fate sorely threatened him. The two young men wander off among the crowds, rejoicing in their friendship and the tie almost of brotherhood that binds them.

As the clock strikes midday the sheriff opens the fair by announcing the rules on which the servants' contracts shall be given, chief of which is that when money has been given and taken the contract is closed and shall be binding for a year and that neither party shall be able to break it. Soon Lady Harriet and Nancy, with Sir Tristan, all in peasant's dress, enter. The reluctant lord is torn between distaste for his part and fear of offending Lady Harriet. Lionel and Plunkett enter, and when they see the disguised party, they are much attracted to them, but think that the women are too young and fair for the heavy work they wish done. Sir Tristan is taken for a farmer seeking help, and is surrounded by a crowd of importunate servants. At last the two young men summon courage to address the girls and ask if they will take service with them. Plunkett apportions the prospective work,—to Nancy the care of the geese, pigs, and chickens, to Lady Harriet the work in the field and garden

with harrow and shovel. At Lionel's protest the latter's is changed to housework and darning the socks. The offer of fifty crowns a year is accepted, and the women roguishly shake hands with the men over the contract and accept part of the money. Sir Tristan returns, and when the ladies would go away with him, Plunkett appeals to the sheriff, and they find that they are bound to the contract for a year. Lady Harriet forbids Sir Tristan to disclose who they are, and she and Nancy go off with the two men.

Act II. Arrived at the farmhouse, Plunkett announces that the day's work begins at dawn. When he shows them their room, the adventurous young women say good-night, but he calls them back, for supper is to be prepared. Lionel protests that they may be weary, but Plunkett says that it will never do to be too easy. Lady Harriet gives her name as Martha, and Nancy as Julia. Both refuse to hang up the men's coats and hats, and the men are puzzled and indignant over their impertinence. Plunkett tells them to fetch the spinning wheels and begin to spin, and the girls laugh at the idea. But when he threatens not to pay them their wages, they realize that he has a claim upon them and bring the wheels. They cannot run them, and the men have to show them how. Nancy mischievously tips over Plunkett's wheel and rushes from the room, he after her.

Lionel, who is much attracted by Lady Harriet's beauty, speaks kindlily to her and she acknowledges that she does not know how to work or to earn the bread he would give her, and asks him to let her go. He says that he cannot, for his heart would break, but asks her to sing to him, which she does. Then he makes love to her, and when he grows more earnest and proposes marriage, telling her that with their marriage all differences of birth would cease, she cannot but

laugh, and because she cannot answer him seriously, though she also is in truth much attracted, she continues to laugh. He is deeply wounded, yet cannot but care for her. Plunkett and Nancy return, and Plunkett says that he found her in the kitchen breaking every dish she could lay her hands on, yet, he confesses, he likes her spirit. Midnight strikes and all say good-night. When the men have gone into their room, locking the door, the girls return to the living-room and are talking over their plight when they hear a noise at the window. It is Sir Tristan, who tells them that a carriage is waiting, and with him they make their escape.

Act III. Outside an inn on the edge of a small forest Plunkett and Lionel sit drinking, when sounds of the Queen's hunting party are heard. The men separate and Plunkett goes into the inn, as a band of huntresses pass through. Following them comes Nancy, searching for her mistress. She is melancholy herself and is thinking how sad Lady Harriet has been ever since their escapade. Plunkett comes out of the inn and recognizes her. He calls her Julia, and commands her to come and fulfill her contract with him. The huntresses reënter and she calls to them, saying that she has found game. When they surround him and threaten him with their lances, he goes away hastily.

Lionel, also very melancholy, is walking up and down thinking of the beautiful lady he loves, who so heartlessly left him, when Lady Harriet and Sir Tristan enter. He reproaches her with leaving the Queen alone, and she dismisses him and gives herself up to longing for her absent lover. Lionel recognizes her voice and approaches, addressing her as Martha and most tenderly expressing his love for her, kissing her hand in the fervor of his devotion. She, however, is forced to pretend that she does not know him,

and when at last he commands her to return to the farmhouse with him, she calls for help and Sir Tristan rushes in, followed by the huntresses. Plunkett and Nancy come upon the scene from different directions. As Nancy whispers to Lady Harriet to keep up her courage and calls her "My Lady," Lionel hears, and realizes all, and knows that the whole encounter was but a jest. When Sir Tristan would have him arrested, he states his case and demands his right. Lady Harriet persists in her denial that she knows him, and says that he has evidently lost his senses. The Queen and her attendants approach, and Lionel takes the ring from his finger and gives it to Plunkett, reminding him how it was to be used, and is led away heartbroken.

Act IV. Plunkett, sitting alone in his farmhouse, is lamenting over Lionel, who is pining away with melancholy and unrequited love, and whom he greatly fears will shortly die. Plunkett is himself sad, because he is haunted by thoughts of the teasing but beautiful Nancy. Lady Harriet and Nancy enter, and the former promises yet to save Lionel. The others leave her and soon Lionel enters. Immediately he recognizes her, he spurns her. In tears she acknowledges her remorse, and tells him that she herself presented his ring to the Queen and that he is the son of the Count of Derby, who was unjustly banished; that he inherits the title and estates of that house, and that the Queen is anxious to make reparation for his father's wrong. Then Lady Harriet offers him her own hand in marriage. Even so great good news does not move his melancholy, and he remembers that the hand now offered him was the same that brought him the anguish and dishonor; so in spite of her repentance, he goes off, saying that hatred now rules in his heart. Plunkett and Nancy return and Lady Harriet goes away, saying that she

will try yet another scheme. The farmer and the maid show their affection for each other, but will make no promises or plans until their friends are happier.

Within Lady Harriet's park she and Nancy sit dressed at servants. Lionel approaches, still brooding over his lost love. The clock strikes and servants enter, just as at the fair at Richmond. Plunkett accosts Lionel and brings Martha to him for hire. He recognizes her and is overcome with joy. She is gracious to him and his love and tenderness for her soon return, while Plunkett and Nancy quickly plan to unite their fortunes, and all is joy and merriment.

DIE MEISTERSINGER VON NURNBERG

(Dēē Mī'-ster-sing-er fon Nuern'-berg)

(THE MASTER-SINGERS OF NUREMBURG)

GERMAN comic grand opera—the only comic opera of this composer—suggested by Hoffmann's novel, "Sängerkrieg," and planned as the counterpart of the Minnesinger contest in "Tannhäuser." Both music and book by Richard Wagner. First production, Munich, 1868. The scene is laid at Nuremburg in the middle of the sixteenth century.

CHARACTERS

HANS SACHS, cobbler	Master-singers.	*Bass*
VEIT POGNER, goldsmith		*Bass*
KUNZ VOGELGESANG, furrier		*Tenor*
CONRAD NACHTIGAL, buckle-maker		*Bass*
SIXTUS BECKMESSER, town clerk		*Bass*
FRITZ KOTHNER, baker		*Bass*
BALTHAZAR ZORN, pewterer		*Tenor*
ULRICH EISSLINGER, grocer		*Tenor*
AUGUSTUS MOSER, tailor		*Tenor*
HERMAN ORTEL, soap-boiler		*Bass*
HANS SCHWARZ, stocking-weaver		*Bass*
HANS FOLZ, coppersmith		*Bass*
SIR WALTER VON STOLZING, a young Franconian knight		*Tenor*
DAVID, apprentice to Hans Sachs		*Tenor*
A NIGHT WATCHMAN		*Bass*
EVA, daughter of Pogner		*Soprano*
MAGDALENA, nurse to Eva		*Soprano*

Burghers of all guilds, journeymen, apprentices, girls, and the people.

In the twelfth and thirteenth centuries in Germany the cultivation of the poetical and musical arts was in the hands of the Minnesingers, men usually of noble birth, who wandered from court to court. From the fourteenth to the nineteenth centuries the growth of these arts was mainly in the

hands of burghers and artisans. Thence rose the order of the Master-singers. They formed the schools and guilds, and according to rigid rules taught versification in all its branches. Nuremburg was the center of these activities. In this opera Wagner satirizes the sacrifice of matter to form, and the conventionalism and pedantry that grow out of such a method.

The burghers were ranked according to proficiency, candidates being "apprentices," those who had mastered a certain number of tunes being "singers," those who could compose verses to a given air being "poets," and those who could write both words and music on a given theme being "Master-singers." The rules and prohibitions were called the "Tabulatur." Candidates were rigidly examined and allowed only seven mistakes or infringements of the Tabulatur, a chief examiner, called a "marker," keeping a record of errors.

Act I. Within St. Katherine's Church the service on the feast of the Vigil of St. John is ending. In a rear pew Eva, the beautiful, golden-haired daughter of the wealthy goldsmith, Pogner, and Magdalena, her nurse, are standing. The young girl's attention is distracted from the service by a handsome young knight, Walter von Stolzing, who has been watching her and now presses forward to speak with her. She is nothing loath, and to gain time sends Magdalena back to the pew for her handkerchief, again for her brooch, and lastly for her prayer-book, all of which have been forgotten. The young man is eager to learn whether she is betrothed or free, and the maid, returning, hears the question and answer that her mistress is promised in marriage. Eva, however, hastens to explain that she does not yet know who the bridegroom is to be, and that her father, in his devotion to the cause of music, has promised her hand in marriage and

his fortune to the Master-singer who shall, upon the morrow, win the song contest. The maiden may refuse the winner of the contest if she so wishes, and Eva impulsively assures the ardent young man, who avows his love for her and his determination to enter the contest and win, that she will accept no other for her betrothed. He says that she will inspire him to be both poet and musician. Magdalena turns to David, who is arranging the seats for a meeting of the guild, and bids him instruct the knight in the rules of the contest, promising to save a basket of dainties from her larder for him as his reward. David, who is in love with Magdalena, when she has hurried Eva off bids Walter remain, for the Master-singers are now to examine the candidates.

Shortly apprentices enter and arrange chairs and benches, adjusting the curtains which conceal the box where the marker sits. The Master-singers appear, Eva's father among them. Beckmesser, an old widower, who is the marker, is telling Pogner that he expects to win the prize, and wants Pogner to promise that, whether or not Eva consents, the victor may have her hand in marriage. He intends, however, to woo her and purposes to serenade her that very night. Sir Walter von Stolzing comes forward and Pogner cordially greets him, much pleased that he desires to enter the contest. Beckmesser is disturbed at having so young and handsome a rival, and determines to prevent his entrance into the lists.

The other members of the guild are now assembled, among them Hans Sachs, the poet-shoemaker. Beckmesser calls the roll, and Pogner again announces the morrow's contest and the prize to be obtained. The meeting then proceeds to the examination of candidates. Sir Walter announces Love as his theme, and sings a song the words and music of which are

very beautiful, but so original that the usual methods of judging cannot be applied. Beckmesser, who is fiercely marking down infringements of the rules, soon interrupts the measures, showing his slate all covered over, and declares the candidate outsung and outdone. The Master-singers agree with him, for they judge of the song as he does,—all except Hans Sachs, who appreciates its unique beauty. He protests against the general condemnation and valiantly champions the young knight's ability. Beckmesser rudely silences him, saying that he had better stick to his last, and taunts him with having long had a pair of his shoes that he has not yet finished. Hans Sachs replies good-humoredly, promising that the shoes shall be ready for him on the morrow. Walter finishes his song, but the Master-singers have no appreciation of it, and he rushes away in despair, believing that he has now no chance of winning Eva with her father's consent. Discussion of the song waxes so heated that the meeting soon breaks up.

Act II. At the intersection of a straggling alley and a wide street, where Pogner's imposing house and Hans Sachs's humble shop and home oppose each other, David is that evening putting up the shutters on the shop, and other apprentices down the alley are doing the same. Magdalena comes, offering David the promised basket of dainties and asking the outcome of the song trial. When David tells her that Sir Walter was rejected, she is very much concerned and angrily snatches the basket from his grasp and hastens back into the house, wringing her hands. The other apprentices surround David and tauntingly congratulate him on his successful wooing. David starts to fight them when Hans Sachs enters, reproves him for fighting, and sends him off to bed, after he shall have put the shoes on the lasts

for mending. They both go into the workshop and then into the house by an inner door. Pogner and Eva come down the street and seat themselves on the bench by their door. Eva anxiously inquires if none but a Master-singer can win the contest, and Pogner firmly insists on that condition. As they go into the house Magdalena appears and detains Eva to tell the disappointing result of Sir Walter's trial.

Hans Sachs comes into his workshop and sends David off to bed. Then he sits down by the door, the lower half of which is closed, and meditates upon the strange new song that the young knight sang that day. He could find no fault with it, for it seemed as natural as the birds' songs and as if the singer sang because he must. Eva comes over to learn, if possible, more of the meeting of the guild, and sits down on a stone by his door. He tells her that the shoes he is working on are for Master Beckmesser, who expects on the morrow to win her, there being few bachelors to compete. Eva coquettishly asks him why he, who is a widower, does not enter the contest. He says that, though he loves her, he is too old for her, and tries to find out how she feels toward the young knight. He voices the jealous and bigoted opinion of the other masters regarding the knight's song. She takes it to be his own, and as Magdalena calls her she goes away, very cross with the shoemaker, who nods his head wisely, seeing in her girlish betrayal of her feelings the love he suspected. He closes the upper half of his door, leaving only a thin streak of light visible and being quite out of sight himself.

Magdalena tells Eva that Beckmesser is going to serenade her that evening, if she will be at her window, with the song he intends to sing on the morrow. As they whisper at the door, some one draws near. Eva tells Magdalena to stand at the window in her stead when Beckmesser comes, and

Magdalena consents, anticipating fun if David, whose room is on the street side of Hans Sachs's house, shall see her. Walter turns the corner of the alley, and with a cry Eva rushes toward him. He is very sad, for he has lost all hope of winning her, but she declares her love for him, her hero-poet, though he disclaims the title, as the masters have refused him fellowship. Eva says that her hand alone awards the prize and that she will give it only to him. Then Walter reminds her that her father said none but a Master-singer should wed her, and that, though he sang his best, he failed to win the title. The night watchman's cowhorn sounds and Walter starts up, but Eva tells him to hide beneath the linden, then, as Magdalena calls her, she goes into the house.

The watchman passes, and Sachs, who has been all the time listening from his shop door, now opens it wider, having shaded his lamp, for he fears that an elopement is being planned and intends to prevent it. To Walter's surprise, Eva returns dressed in Magdalena's clothes, and suggests that they hasten away, but as they try to turn up the alley, Sachs throws a broad stream of light across the street. They draw back, fearing detection, just as Beckmesser, also disconcerted by the light, tunes up his lute to begin his serenade. Hans Sachs, comprehending the marker's purpose, starts singing lustily a folk-song and beats time with his hammer as he works on the shoes. Beckmesser angrily asks him why he works at such an hour, and Sachs replies that he must finish shoes about which he has been twitted in public. Beckmesser suggests that Sachs listen to his song, that he may give an opinion of it, and Sachs consents, saying that he will pound his hammer when the singer makes a mistake.

Beckmesser is greatly agitated, however, especially when the cobbler keeps up a constant hammering, and he sings ever louder and less musically. Magdalena, impersonating Eva

at her window, motions Beckmesser to go away. David, who has recognized Magdalena, thinks she is approving the marker's song and he jealously attacks Beckmesser with a cudgel. Thereupon the whole neighborhood is aroused and the factions of journeymen and apprentices, ever warring, take up their old quarrel. Sachs, as the fight begins, closes his shutters, and going into the street, pretends to mistake Eva for Magdalena and pushes her into Pogner's house, then drags Walter with him into his shop just as the night watch is heard approaching. The men stop fighting, hurriedly reënter their houses, put out the lights, and all is quiet when the watch turns the corner.

Act III. Within Hans Sachs's shop the next morning the cobbler sits reading when David enters with a basket of dainties that Magdalena has given him. Thinking to appease his master for his part in the brawl of the previous evening, he offers him the basket, but Sachs good-naturedly declines it, makes David rehearse the song of the day, and sends him off to dress for the festival. Walter, who has spent the night with the cobbler, comes in and relates a dream he had. The cobbler realizes that it is part of a beautiful song, and he sets down the words and bids Walter remember the tune.

When they have left the room Beckmesser comes in limping. He sees the song, likes it, and takes it. When Sachs returns and says that he does not intend to take part in the day's program, Beckmesser asks him about the song. He lets Beckmesser keep the verses, saying that he will never lay claim to its authorship. Beckmesser goes off and soon Eva enters in bridal attire. Under the pretext that her shoe troubles her, she has come to learn where Sir Walter is. Sachs is kneeling before her, trying to find out the difficulty,

when, from her confused answers, he perceives that Walter has entered the room. He takes the shoe off and goes to his bench, pretending to fix it, while Walter approaches Eva and declares his love for her in a song that Sachs realizes is the third and final stanza of the earlier song. The cobbler announces that Walter has composed a master-song, and, as David now enters, calls him and Eva to witness that the young knight is the author and composer of it, and then says that he has a plan which will enable Sir Walter to win the prize and Eva to marry the man she loves. Eva realizes then the depth of the cobbler's affection for her, and declares that were she still heart-free she would marry none but him. Sachs makes David a journeyman, so that he can be a witness, and as Magdalena enters, they rejoice that now they can marry, while Eva and Walter try to realize their happiness, and Sachs seals within his own heart the secret of his renunciation.

In a field on the shores of the Pegnitz River the various guilds are gathered with the families of the members. All take their places, the Master-singers marching in stately procession to the platform. Hans Sachs addresses the assembly, announcing the conditions of the contest and the prize to be obtained, and at length calls upon Beckmesser to sing his song. The elderly marker ascends the platform, limping painfully because of the cudgeling he received the night before, and in great agitation, for he has not yet had time to commit to memory the words of the song that he obtained from Sachs and that he intends to pass off for his own. He tries to adapt the new words to the melody of his old song and makes a miserable failure of it, producing neither music nor sense. The laughter of the people forces him to stop, and he wrathfully acknowledges that the song is Hans Sachs's and accuses him of having plotted to defeat him. Sachs dis-

claims the authorship, and Beckmesser flings down the scroll and rushes off. Sachs takes it up and, examining it, declares that the song is a masterpiece. The Master-singers are incredulous, but Sachs says that if it were properly rendered, they would like it, and that the author alone could so sing it, and he says that, though accused, he is not the author. He calls upon any one present who knows that he is right to appear.

Sir Walter comes forward and the people murmur with surprise, but are much taken with him, while the Master-singers, seeing through Sachs's scheme, yet allow the young man the privilege of being heard. Sachs bids him sing, and Walter springs up the platform and proudly and joyously sings the song. Soon the masters forget to follow the scroll, and all are absorbed in the wonderful melody and the beautiful words of the song of love and homage to Eva. The people think it very different from Beckmesser's attempt, and at its end stir as if from a dream and declare that he has won the prize. The masters proudly acclaim him victor, and as the unanimous verdict is given, Eva rises and places on Walter's head, as he kneels before her, the crown of laurel and myrtle. Pogner gives him the badge of the guild and the hand of his daughter. Then all, Master-singers and people, turn to Hans Sachs, whose ability to recognize the genius of the singer has brought about the happy outcome, and acclaim him their honored head.

MIGNON

(French, Mēēn-yohn; English, Mĭn'yon)

FRENCH sentimental grand opera, based upon Goethe's "Wilhelm Meister." Music by Ambroise Thomas. Book by Jules Barbier and Michel Carré. First production, Paris, 1866. The scene is laid in both Germany and Italy, and the time is about 1790.

CHARACTERS

WILHELM MEISTER, a student ..... *Tenor*
LOTHARIO, a half-demented old man, wandering as a minstrel ..... *Bass*
LAERTES, an actor ..... *Tenor*
GIARNO, chief of the gypsies ..... *Bass*
ANTONIO, a servant ..... *Bass*
FREDERICK, a young nobleman, lover of Filina ..... *Contralto*
MIGNON, a young girl stolen by the gypsies ..... *Mezzo Soprano*
FILINA, a young actress ..... *Soprano*

Townsfolk, peasants, gypsies, actors, and actresses.

ACT I. In the courtyard of a German inn, amid townsfolk, peasants, and waiters, comes Lothario, the half-demented old minstrel, who sings a song of his wanderings in search of a long-lost daughter, and accompanies himself on his harp. More peasants and a band of gypsies, with Giarno, their chieftain, enter. Filina and Laertes, from a balcony, watch the scene, and as the crowd gathers, Giarno announces that Mignon will perform the famous dance of the eggs. A carpet is spread and Giarno goes to the cart to get Mignon. At his call a wistful and beautiful young girl of about seventeen years of age comes forth, dressed in ragged garments, but instead of obeying the command to dance, she refuses. Giarno is very angry and threatens to whip her, but she is still defiant. The crowd stands agape and Giarno

is in a towering rage. Lothario comes forward and offers the girl his protection, but the chief raises his whip to strike. Wilhelm Meister rushes in and seizes Giarno's arm, drawing his pistol and forcing the ruffian to desist. The bystanders pity the girl and Filina throws Giarno her purse to appease his wrath. Mignon gratefully divides her bouquet of wild flowers between Lothario and Wilhelm, the crowd disperses, and Giarno retires to the shed.

Filina has been taken with Wilhelm's appearance, arousing the jealousy of Laertes, to whom she tells a plan and whom she sends to make the acquaintance of the student. The two men are talking together, Laertes disclosing the plight of their company, stranded at this inn and out of employment, when Filina comes and makes herself agreeable to Wilhelm, who is not blind to her attractiveness. The actor and actress are gone when Mignon comes to Wilhelm. She tells him of her longing for the land of her childhood, a land of beauty and mildness. He is touched by her evident refinement and by the cruel fate that has placed her in Giarno's power. As the latter enters, Wilhelm takes him into the inn to make a bargain for Mignon's freedom. When Lothario comes, Mignon runs to him and tells him of her hope of freedom, and the old man fondly caresses her and they sing together.

They have gone away when Filina enters with Frederick, a young nobleman, and soon Wilhelm and Giarno return and the young student announces that Mignon is free. A note from Frederick's uncle is given Filina, asking her presence and that of her troupe at his castle. She asks Wilhelm to join them in the rôle of poet, but Laertes bids the student go his way, and saying good-bye, enters the tavern. Mignon comes joyfully to Wilhelm and he tells her that he plans to place her with some honest folks in the town, but

she wants to go with him upon his wanderings, and suggests that she be dressed in his livery in the garb of a boy. When he says that it is impossible, she tells him that then she will go with Lothario, who now enters, hastens to Mignon, and embraces her. Wilhelm stops him from leading Mignon away, and tells her to remain with him.

The comedians enter, ready for the journey, and Filina again asks Wilhelm to go with them, and he promises to be there by evening. She takes his bouquet, which Mignon had given him, and the young girl is hurt, but says nothing, and bids good-bye to the gypsies as they go out.

Act II. In an elegant apartment of the castle of Frederick's uncle Filina sits when Laertes enters and taunts and compliments her in turn. He withdraws when Wilhelm appears, accompanied by Mignon dressed as a page. Wilhelm leads Mignon to a chair by the fire, while Filina laughs at them for their attentions to each other. Wilhelm expresses his devotion for the actress, and as they talk together, Mignon pretends to be asleep. As the others go out, Mignon decides that, as Wilhelm has granted her prayer that she might follow him, she will now submit, though he should love Filina.

She goes to the toilet table and touches up her face to make it beautiful. Then she opens the door of the dressing-room, and while she is within Frederick enters. Wilhelm comes, calling Mignon, and after a few words the two men start to fight for jealousy of Filina's favor, when Mignon, attired in one of Filina's dresses, intervenes. Frederick goes off, and Mignon is afraid that Wilhelm is very angry with her and that he will not let her stay with him, but he is silent and thoughtful, because, seeing her thus dressed as a woman, he finds her beautiful and knows that they can no

longer continue their arrangement of master and page. She thinks, however, that Filina has persuaded him to send her away. He bids her farewell, and when he offers her money to take with her, she asks only to kiss his hand, which he permits. Filina enters with Frederick, and surprised at the girl's appearance, gives her the dress. But Mignon will not accept it, and picking up the package containing her own garb, runs into the dressing-room. Filina tries to arouse Wilhelm, and asks him if he is not still her lover. He starts up from thoughts of Mignon, and tells the actress that he adores her. Frederick jealously watches them go out, and when Mignon enters dressed in her gyspy garb, she, too, shows her jealousy.

In the park adjoining the baron's castle, where a conservatory stands near a lake, Mignon comes and lingers, listening to the music and applause from the brilliantly lighted building. She thinks of Filina within, near to Wilhelm, and she wandering in the garden. She grieves and looks long at the lake, but turns away, for she desires to live. Lothario comes and finds her, and gazes at her tenderly, calling her Sperata. Then he recognizes her as Mignon and tells her how he has followed her. He opens his arms to her, that she may rest there and tell him all her grief. She asks him if he has known loneliness and wandering as she has, and he replies that he has. The applause for Filina again startles her, and, fiercely angry, she asks why God does not launch his lightnings, rend the palace, and overwhelm all in it, setting it on fire. She rushes away, for she can bear no more. Lothario catches her last words and goes out with them ringing in his dazed brain,—"On fire! On fire!"

The prince, the baron and baroness, Filina and comedians, ladies and gentlemen, and servants bringing torches come

from the conservatory. Filina is singing, and as Wilhelm comes seeking Mignon, she gaily hails him. The girl, however, is in the shadows at one side, listening to what Lothario is telling her—how he has avenged her and that the palace is on fire. As Wilhelm discovers Mignon, Filina asks her to prove her willingness to serve by seeking upon the stage a bouquet that Wilhelm had presented her. Mignon enters the conservatory just as Laertes comes out shouting that the stage is on fire. Wilhelm starts up aghast, and though Laertes tries to stop him, he rushes off. Filina exclaims that she knew of no danger, and all watch in horror as the fire advances. The wall falls, but soon Wilhelm comes forth bearing Mignon in his arms and lays her upon a bank. She still holds the withered bouquet.

Act III. In a gallery adorned with statues within the Italian castle of the Cipriani Wilhelm sits as Lothario comes, saying that the fever has left Mignon and she slumbers. Antonio enters and sets a lamp upon the table. He tells Wilhelm how to-morrow at the Fête of the Lake all the palaces will be lighted up, save this one, which has never been festive since the master went away. Wilhelm says he heard the tale, how a child perished in the lake long ago, the mother soon died, and the father then left his native land forever. He has heard, too, that the mansion is to be sold. Antonio goes out and Wilhelm lays his hand on Lothario's shoulder and they rejoice together that her native air has restored Mignon to health. Wilhelm declares his purpose of purchasing on the morrow this abode of the Cipriani. Lothario rises, trembling, and repeats the word. He goes to a great door at the back and tries to open it. Wilhelm tells him that it has been closed for fifteen years. He goes silently out, and the student ponders the look on the man's face, and

thinks how he comforted Mignon for the sorrow that she had concealed in her heart and that Wilhelm has just discovered.

Antonio enters with a letter from Laertes, saying that Filina has followed Wilhelm. He goes toward Mignon's chamber as she comes forth, asking where she is, and saying that she has seen this palace in a vision. She tells him that it was he whom she longed for and that her heart no more pines forsaken. Wilhelm tells her that she shall live to know his love, and woos her, though Mignon can scarcely believe that he loves her and not Filina. Just as he assures her that Filina is far away, the actress's voice is heard singing. They both recognize it, and Mignon thinks that she must again hide the secret of her love, and is silent. Wilhelm fears that she loves him no more, and as she sinks fainting upon a seat, he tries to revive her, but she, recovering, calls for Lothario.

Just then she hears a step, but Wilhelm says that no one can come in through the door before them. The door, however, flies open and Lothario, richly attired, enters, bearing a small box. He bids them welcome in his house and tells them that once he was the master here. They think he raves, but he bids Mignon open the box. She takes out a child's girdle broidered in gold and silver. He says it was Sperata's. The name calls up memories to Mignon, as does a coral bracelet, which he says the little girl could not wait a day to put on. Mignon trembles and weeps, then takes a book, opens it, starts to read, and finishes from memory. She is much stirred and rushes with a cry through the door, returning almost immediately, saying that there is a portrait of her mother, but her chamber is empty. There is then no doubt that she is Sperata, and Lothario clasps his daughter in his arms, while she rejoices in her father and her lover, both of whom her heart had long since recognized.

MONNA VANNA

(Mawn'-nah Vahn'nah)

FRENCH sentimental grand opera. Music by Henry Février. Book by Maurice Maeterlinck. First production, Paris, 1909. The scene is Pisa, Italy, at the end of the fifteenth century.

CHARACTERS

GUIDO COLONNA, commander of the garrison of Pisa..*Baritone*
MARCO COLONNA, father of Guido.....*Bass*
BORSO, TORELLO } lieutenants of Guido..... } *Tenor, Bass*
PRINZIVALLE, captain of the Florentine troops.....*Tenor*
VEDIO, secretary to Prinzivalle.....*Baritone*
TRIVULZIO, envoy from Florence.....*Bass*
MONNA VANNA, wife of Guido Colonna.....*Soprano*

Nobles, soldiers, peasants, men and women of the city.

ACT I. The people of Pisa, made desperate by starvation through their long siege by Florentine troops, are gathered before the palace of Guido Colonna, clamoring for his death because he brought about the war. Within he hears their cries. When Torello and Borso report that the ammunition is exhausted, he says that he has already sent his father to make terms with Prinzivalle. Marco returns, announcing that Prinzivalle will send a convoy of food and ammunition to Pisa on condition that Guido, in token of submission, send his wife to the tent of Prinzivalle that night, unarmed, alone, and naked under her cloak, to remain there until dawn. Guido, aghast, asks why his wife is chosen. Marco replies that it is because Prinzivalle loves her. When Guido insists that Prinzivalle has never seen her, Marco tells him that he has, but will not say when, and that Vanna, whom he has told of the condition, does not remember ever to have seen the commander, but will consent to go if her husband will

permit her. Vanna enters, and with the people's clamors for her husband's death ringing in her ears, declares herself willing to go to save the city. Guido cannot believe that that is her motive, and is consumed with jealousy. He protests, but finding her resolute, coldly puts her from him, believing that her love for him is dead, and declaring that he no longer loves her.

Act II. Within his tent Prinzivalle is awaiting her as Vedio enters with a letter, which orders the commander to assault the city at daybreak or submit to arrest for treason. Trivulzio, jealous and suspicious, enters as Prinzivalle, from the door of his tent, sees the beacon light that heralds the approach of Guido's wife. Trivulzio asks what the signal means. Without replying, Prinzivalle confronts him with three letters in his own hand, which have been intercepted and which reveal his conspiracy with the citizens of Florence against Prinzivalle, to accomplish his death even should he return victorious. Trivulzio sees certainty of exposure and strikes at Prinzivalle with his dagger, but succeeds only in wounding his face. Prinzivalle gives Trivulzio into the charge of officers, to be carefully guarded.

As Vedio bandages the commander's wound, and warns him that so many are in the plot it will succeed, Prinzivalle is light-hearted, but directs Vedio to take possession of his property when he is gone. A shot is heard, and Vedio goes out as Vanna enters. Blood is on her hand, and Prinzivalle asks where she is wounded. She opens slightly the long cloak in which she is wrapped, and he sees a small flesh wound above her left breast. Assured that she does not suffer, he gives her another chance to draw back from the agreement, but she refuses. Asked why she comes, she says because the people are dying. He asks her if she has fulfilled all the

conditions. She says yes; but when she starts to prove her word, he stops her with a gesture. From the tent door he shows her the wagons laden with food and ammunition for the besieged city, and orders the train to start.

He leads her to a seat on his soldier's couch, and kneeling before her, seizes her hand and calls her by name. Gradually she recognizes him, in spite of the bandages on his face, as a childhood playmate. He tells her that he has loved her all the years, and she is touched, but unconvinced of the sincerity of his love, since he did not constantly seek her. He lets go her hand and promises not to touch it or kiss it again. But she, though she does not pretend that she loves him, is tender toward her old friend, and surrenders it to him. He covers it with kisses. Vedio enters with the news that an officer and a company of Florentines have entered the camp and are proclaiming Prinzivalle a traitor. Realizing that he must flee, Vanna urges him to go back to Pisa with her, pledging her husband's hospitality and protection from his enemies, and they go away together.

Act III. In the hall of state of his palace Guido sits planning vengeance. Because his father counseled Vanna's going, he is about to drive him away forever when welcoming shouts are heard. Vanna comes, lauded by the garrison, acclaimed as their savior by the people. As she enters, Marco receives her in his embrace. She goes to Guido, but he repulses her. Vanna cries out that she comes back unsullied, but he will not listen and drives out the exultant people who follow her.

Espying a man with her, he is about to lay rough hands on him when Vanna intervenes. When Guido realizes that the man is Prinzivalle, he falls into a terrible passion of rage and jealousy. Suddenly he thinks that Vanna has planned to deliver Prinzivalle into his hands for revenge,

and he takes her in his arms and plentifully forgives her. He gloats over his plans of torture. Before Vanna can prevent it, he has called back the people and told them who the prisoner is. Vanna makes a desperate appeal to be heard, first to him and then to the people, but Guido seizes her in his arms and demands that she kiss him. She refuses and threatens never again to kiss him unless he listens to her. Then she tells her story; but when she gives as Prinzivalle's reason for sparing her honor the fact that he loves her, Guido is more incredulous than ever. He appeals to the crowd, and among them all only Marco avows faith in Vanna's story. Guido accuses her of loving the man, and says that a single night has changed her heart.

When he prepares to find out the truth from Prinzivalle by torturing him to death, Vanna suddenly repudiates her first story, avows that he has treated her shamefully, and demands that he be given into her hands for her to wreak her wrath upon him. Prinzivalle, hitherto silent, will not countenance such a lie even to save his life, and denounces it; but she, feigning a fury of cruelty and bidding him be silent, herself ties the cords about him, orders him to be cast into the dungeon, and demands the key of his prison. Marco alone understands her strategy and approves. To him Vanna commits the prisoner, and, gloating over the fateful key, she faints in the arms of the now-reconciled Guido.

Act IV. In the dungeon Prinzivalle awaits her coming. Easily he slips his bonds when she at last appears. She rapturously embraces him, assuring him that admiration and love for him have taken the place in her heart that Guido's cruelty made empty. She opens the prison doors, and silently they hasten out to seek a new life together.

L'ORACOLO

(*L'Ŏ-rah'-kŏ-lŏ*)

(THE SAGE)

ITALIAN tragic grand opera, founded upon the melodrama, "The Child and the Cherub," by Chester B. Fernald. Music by Franco Leoni. Book by Camillo Zanoni. First production, London, 1905. The scene is the Chinese quarter of San Francisco, shortly before the fire of 1906.

CHARACTERS

WIN-SHE, an old wise man, called The Sage.....*Baritone*
CHIM-FEN, an opium-den proprietor.....*Baritone*
WIN-SAN-LUI, son of Win-She.....*Tenor*
HU-TSIN, a rich merchant.....*Bass*
HU-CHI, a child, son of Hu-Tsin.
AH-JOE, niece of Hu-Tsin.....*Soprano*
HUA-QUI, nurse of Hu-Chi.....*Contralto*

Four gamblers, a policeman, a maniac from the abuse of opium, a soothsayer, distant voices, four vendors, Chinese men, women, and children.

Up the steps of an opium den comes an opium-crazed man, pushed by the proprietor, Chim-Fen, who vehemently execrates him and tells him it is such as he who ruin his business. As the maniac slinks away Chim-Fen sees the lighted windows of the house of Hu-Tsin and feels that his neighbor's prosperity insults his misery. Hua-Qui, the nurse of Hu-Tsin's son, Hu-Chi, comes and tells him that she is watched and dares not leave the house nor bring him the fan he wanted, the one upon which San-Lui wrote words of love to Ah-Joe. Chim-Fen is very angry indeed, for he himself desires Ah-Joe and he purposed to show the fan

to her uncle, as evidence against her favored lover and proof that she was being taught cunning. He expresses his hatred of San-Lui, and Hua-Qui rebukes him for his passion for the young girl, but he spurns her, declaring that he will never run away with her nor marry her. She accuses him of wishing to leave her, and he says that she can remain a slave for all he cares. He threatens her and she goes sadly and tremblingly away. Four gamblers come out of the den one after the other, all drunk with opium, and as they salute Chim-Fen he responds with a gesture of contempt.

It is five o'clock of the morning of New Year's Day as Win-She, the Sage, a wise and holy man, comes along and is obsequiously greeted by Chim-Fen, with the formal wish that the hate of all Win-She's enemies may die—a wish which Win-She returns with the added words, "however much you may merit that hate." Chim-Fen seeks to prolong the conversation by asking counsel, and Win-She embraces the opportunity to admonish the opium-den keeper in regard to his vile life, after which Chim-Fen goes off to seek his usual consolation.

San-Lui comes along and sings a serenade to Ah-Joe, and she, hearing him, comes forth. When he begs her to remain, she says that she may not speak to him and that she did wrong to listen to his words of love. Passers-by and street vendors interrupt their talk, and the lovers part. All have gone away when Hu-Tsin comes out and Chim-Fen accosts him, gravely announcing that he is in love. Hu-Tsin advises him to consult a doctor, and Chim-Fen declares that he wants the promise of the hand of Ah-Joe, and offers to pay liberally for it. Hu-Tsin spurns him with great anger, saying that he is a disgrace to the whole Chinese Quarter. As Hu-Tsin goes indignantly off a fortune-teller's cry is heard, and the street crowds run to have their fortunes told. Chim-

Fen joins them and asks for his fortune. The conjurer replies oracularly, "A vile past, a future possessed of the devil. Wash you of your slime." Chim-Fen is angry and threatens the fortune-teller, whereat the crowd laughs, and taking up the accusing words, howls and jeers in derision.

Out of his house comes Hu-Tsin with his family and friends. He tells the joyous Ah-Joe that her little day of love draws near, and wonders what is in store for his little son, Hu-Chi, and hopes that the gods may preserve him from all harm. Win-She gathers a group of worshipers about him, and bids San-Lui prevent the crowd from disturbing them. He then leads in a solemn prayer with all the people kneeling. He then enters into a sort of trance. He says that he sees the heart of a father heavy with grief at the killing of a hope. At this all join in lamentations. Win-She continues, saying that he sees two souls free of the body, one light aspiring toward Nirvana, the other engulfing itself in Inferno. Then he adds, "Hu-Chi is safe."

When the service is ended and the worshipers have dispersed, Hu-Tsin, alarmed, asks about the vision, and Win-She recommends that they turn their minds away from visionary horrors. Hu-Tsin, however, directs the nurse to have extra care, while the procession of the Dragon is passing, of the little Hu-Chi, and raising the child in his arms, kisses him.

After the procession has gone by Hu-Tsin shouts to Hua-Qui that he does not see the boy. They call for him and search, but there is no response, and the merchant blames the nurse for her carelessness. Hua-Qui, in her terror, calls to Chim-Fen to aid in the search, but he taunts her. Hu-Tsin, wild with anxiety, offers to give the hand of Ah-Joe in marriage to whoever will find his son. San-Lui then confidently says that the divine power of his father will find

the child, and rejoices at the prospect of obtaining Ah-Joe. Win-She sorrowfully bids his son beseech the gods that so much love may not be lost, and San-Lui, quite confident, bids an impatient good-bye to Ah-Joe, who cannot bear to part with him, for she fears that he goes to his death.

As he starts toward the den of Chim-Fen Hua-Qui tries to warn him, saying that the opium-den proprietor deceived her and purposed to betray him and Ah-Joe, and that he wishes the money of Hu-Tsin. The young man orders Chim-Fen, however, to go with him into the latter's cellar. Chim-Fen refuses and threatens San-Lui, but the intrepid youth is not to be deterred. They descend and there San-Lui finds Hu-Chi, and is about to seize him, rejoicing that now he has won the hand of Ah-Joe, when Chim-Fen strikes him in the back with a hatchet. He staggers to the street, and calling Ah-Joe's name, falls dead. She comes, and with wails and heartbroken laments, bends over his body, praying the gods to take her also. A crowd gathers and Hu-Tsin, seeing that a man has been assassinated before his door, comes forth and is horror-stricken to find that it is San-Lui. After a time Chim-Fen comes out, exclaiming, "What, an assassination! Gods of pity, where is the wretch that killed him?"

Later Win-She finds out from Hu-Tsin that nothing is known of who did the deed. The bereaved Sage tries to comfort the father, who is weeping over his lost boy, and as they talk the voice of Ah-Joe, who has gone insane with grief, is heard calling for San-Lui. Win-She calmly tells Hu-Tsin to wait within his house and to-morrow he will come to him there. He then goes over to the opium den and hears the cry of Hu-Chi coming from the cellar. Going down into the foul darkness, he finds the child and carries him to the house of Hu-Tsin. Only waiting to hear the joyful cry of the father that his child is restored, he returns to

the door of the opium den and calls Chim-Fen, vowing that the gods shall have a human victim.

Chim-Fen comes trembling superstitiously, and when he sees Win-She, bursts out with indignation against the coward who killed the Sage's son, and says that he would gladly strangle him with his own hands. Win-She asks the other to sit down beside him just within the doorway there, for the word of a friend is comforting. Then the Sage sadly speaks of his age and of death, which he feels approaching. Chim-Fen protests that he is not yet aged, and at length sits down beside him, while the voice of Ah-Joe is heard still calling her lover's name.

Chim-Fen suggests that they two together seek the assassin. Something in Win-She's face surprises him and he asks if the murderer has been found, for he has not a single suspicion. Win-She coldly says that he has certainty, and Chim-Fen eagerly asks who it is, and wishes to start at once to take him, just they two alone. Win-She replies that they will be alone, and plunges a knife into Chim-Fen's back. Then, as he quietly prepares to strangle the wounded man with his own pigtail, he speaks slowly and tauntingly to him, asking why he used an iron hatchet, telling how his son came there, and he, the brute that had stolen Hu-Chi, assaulted him, then, like a snake, hid himself, and later came out by another door, and raising his hands in feigned horror, shouted, "An assassination! Gods of pity, where is the wretch that killed him?"

As Chim-Fen chokes, the calm Sage asks him if he feels the rumbling of the surging blood, if death leaps at his heart, if he rages with fright in agony. He terrifies him with visions of the demons that stretch forth their greedy claws to snatch him. Then in grief he asks the already dead man if he sees in the infinite spaces the sweet face of his innocent

victim. He cries out in lamentation over his son, dead without a word of love. Addressing Chim-Fen again, he bids him suffocate in his poisoned blood.

Arousing himself, Win-She murmurs that his mission is finished, and hopes that when the news spreads it may be a warning to all luxury-loving men who desire gold and power. While he speaks in calm yet impassioned tones, a policeman saunters past. Win-She has propped the body with some cases, and so seated by his side he seems to be in conversation with the man. When the officer has gone, Win-She, his revenge accomplished, goes calmly off and the body falls to the floor.

PAGLIACCI

(*Pahl-yaht'-chē*)

(PLAYERS)

ITALIAN tragic grand opera. Both music and book by Ruggiero Leoncavallo. First production, Milan, 1892. The scene is near Montalto, in Calabria, Italy, on the Feast of the Assumption (August 15), between 1865 and 1870.

CHARACTERS

CANIO (in the play "Pagliaccio" [Punchinello]), master of the troupe.....*Tenor*
TONIO ("Taddeo"), the clown.....*Baritone*
PEPPE ("Harlequin").....*Tenor*
SILVIO, a villager.....*Baritone*
NEDDA ("Columbine"), wife of Canio.....*Soprano*

Villagers and peasants.

ACT I. Tonio, the clown, appears before the curtain and announces that he is "Prologue," and would tell the audience, not that the play they are about to give is fiction and the actors but playing a part, but that it is life, and the author and actors men, who write and act out of memories or passions the most real. The curtain then rises on a scene near the small village of Montalto in Calabria, where a troupe of strolling players have placed their theater by the side of the road. It is three o'clock in the afternoon, and curious villagers are gathered around. Tonio, impatient of their stares, flings himself on the ground before the theater. Small boys shout that the players, having made a tour of the village with their cart, are returning. The crowd greets them with cheers, and asks Canio about the play. He an-

nounces the performance for seven o'clock that evening, promising a startling plot.

Canio steps down from the cart, and when Tonio would assist Nedda, he jealously resents the act and himself helps his wife to alight, while the clown goes off in ugly humor. A villager invites Canio to drink with him in the tavern, and the master summons Tonio, but the clown excuses himself. The villager jokes about the clown's staying behind to make love to Nedda, and Canio, serious and angry, warns Tonio not to try that game on him, for the stage and life are altogether different, and the outcome would be far from humorous or happy. Nedda catches his words and wonders whether he suspects her, as he kisses her affectionately and goes off. The crowd disperse, some to the church and some to the tavern.

Alone, Nedda thinks of the passion that burned in her husband's eyes, and trembles lest he discover her secret and act like the brute he is. She is singing, however, when she discovers that Tonio has come in. Knowing she is alone, he confesses that he, though ugly and deformed and inspiring only loathing, loves her. At first she laughs at him, but when he protests his affection, she replies insolently, threatening her husband's anger. He begs her for a kiss, and when he rushes toward her, she strikes him in the face with Canio's whip. He screams and goes out, vowing revenge.

Silvio, a young villager, comes over the wall, and Nedda greets him eagerly, but fears he will be seen. She tells him that Tonio has just gone, after having declared his love for her and received a blow of the whip when he tried to kiss her. Silvio is much disturbed, and asks if she will not go away with him instead of starting again on the morrow on her wanderings with Canio. She protests, and, acknowledging that she loves him, begs him not to tempt her. Tonio,

who has entered unobserved, hears her confession, then stealthily goes out to fetch Canio. Nedda yields to Silvio's entreaties and promises to meet him that night. He is just disappearing over the wall when Canio enters and hears Nedda say, "Till night, then,—and forever I'll be thine."

Canio starts after the lover, but Nedda calls to him to hurry, so the husband does not get sight of him. Tonio laughs delightedly, and Nedda turns ghastly with horror at his malice. Canio returns furiously angry, and demands of Nedda the name of her lover. When she does not speak, he draws his dagger and threatens her with it. She is still silent, and he is about to stab her when Peppe enters, snatches the knife, and throws it away. He says that the people are coming for the performance, and goes with Nedda into the theater, while Tonio bids Canio calm himself and watch for the return of the man, who perhaps will come to see the play. Canio, tormented by his jealous thoughts, tries to gain self-control enough to play his part and to change his sobs into laughter.

Act II. As the villagers come Peppe and Tonio play trumpet and drum. Tonio goes out and Peppe helps the audience to find seats, while Nedda passes around the plate for money. Silvio comes in and approaches Nedda, who quietly tells him that Canio did not see him. He promises to wait for her that night, and she continues on her rounds.

On the stage a small living-room is represented, and Nedda, dressed as Columbine, is seated at a table. She watches the door expectantly, although her husband will not be home till late that evening and Taddeo also is absent. Soon she hears a guitar and rushes to the window. Harlequin, her lover, is serenading her. Columbine is again sitting at the table when Taddeo comes and watches her

through the door, exclaiming on her beauty and his love for her. As he enters and in grotesquely loverly fashion presents her with the basket of provisions for which he had been sent, she signals from the window. Taddeo is kneeling before her, addressing her with great fervor, when Harlequin leaps in at the window and steals up behind him, and taking him by the ear, sends him away with a kick. Taddeo goes, realizing that Harlequin is her favored lover, yet determined to protect her. With exaggerated fondness the two sit down together to a repast. Harlequin hands her a sleeping draught to give her husband just as Taddeo rushes in, saying that Pagliaccio has returned and caught them, and is looking for a weapon. Taddeo makes off; Harlequin leaps from the window and disappears, and Columbine calls after him, "Till night, then,—and forever I'll be thine!"

Canio, who, as Pagliaccio, is about to come on the stage, recognizes the very words that his wife had said in actual promise, and is so vividly reminded of his own grievance that he addresses Nedda in earnest, accusing her of having a lover. She tries to recall him to his part, but the real and the fictitious run so nearly parallel that his passion is all too little feigned, and he faces her threateningly. When it seems as if he might continue the play, Tonio, no longer as Taddeo, sneers at Nedda. Canio shouts out to the spectators that he has the right to act as any other man, and begins again to question Nedda for the name of her lover. She tries to resume the play by calling him Pagliaccio, but he repudiates the title, and tells her how, when poor, he gave her his name and love and tried to save her. He sinks into a chair, overwhelmed by his emotions.

The spectators think the acting wonderfully lifelike and are greatly stirred. Canio tells how he hoped for love, believing in her purity, but now he contemptuously bids her go.

Nedda, pretending calmness, bows to his wish. Then he, bethinking himself, knows that that is just what she wants, and declares that she shall stay until she has told her lover's name. Nedda, with one last effort to restore the play, says that the man is Harlequin. The crowd of spectators laughs, but is immediately sobered by the deadly earnest of Canio's words and manner. He threatens her and she refuses to name the man, while the audience questions whether this is play or reality. Tonio, in his revenge, prevents Peppe from interfering. Nedda continues defiant, and declares her love, but not for her husband. When she tries to escape into the audience, he stabs her with his dagger. Silvio springs to the front, drawing his weapon, and while some of the people rush away and others, not understanding, seize Silvio and hold him, Canio springs upon him, and crying, "'Twas you!" stabs him to the heart. Letting his knife fall, Canio, as if stupefied, exclaims, "The comedy is ended!"

PARSIFAL

(Pahr'-sĭ-fahl)

GERMAN sacred festival music-drama, founded upon a poem of the German Minnesinger, Wolfram von Eschenbach (1207), and dealing with the legend of the Holy Grail. Both music and book by Richard Wagner. First production, Bayreuth, 1882. The scene is laid in the domains and castle of Montsalvat, belonging to the guardians of the Grail, a region typical of the northern mountains of Gothic Spain; later at Klingsor's enchanted castle on the southern slope of the same mountains, supposed to face Moorish Spain. The time is the Middle Ages.

CHARACTERS

AMFORTAS, son of Titurel, present ruler of the Kingdom of the Grail.....*Baritone*
TITUREL, first ruler of the Kingdom of the Grail.....*Bass*
GURNEMANZ, a veteran Knight of the Grail.....*Bass*
KLINGSOR, a magician.....*Bass*
PARSIFAL .....*Tenor*
KUNDRY .....*Soprano*

First and Second Knights of the Grail (tenor and bass); four esquires (sopranos and tenors); Klingsor's flower-maidens (six solo sopranos, two choruses of sopranos and altos); the brotherhood of Knights of the Grail (tenors and basses); youths and boys (tenors, altos, and sopranos).

The Holy Grail was the legendary chalice from which Jesus Christ drank at the Last Supper, and in which were caught and preserved by Joseph of Arimathæa the last drops of the Saviour's blood when he was taken from the cross. The chalice was brought to earth by angels and placed in the keeping of a company of knights in the inaccessible temple-castle of Monsalvat. It is the symbol of the Divine

Presence and has miraculous properties of strength and good and bliss. The knights are men of spiritual attainment, devoted to the highest and purest ideals. They wear the white tunic and mantle, similar to the garb of the Knights Templars, with a white dove embroidered on escutcheon and mantle.

Titurel, first ruler of the Kingdom of the Grail, has builded a temple of marvelous and costly architecture, and within it a second temple of wonderful glories, where is enshrined the Holy Grail, in which every Friday a white dove, coming down from heaven, places the Host. Within this temple minister only such as are pure in heart, wise in mind, and gentle of spirit. All about the mountain height stands a magic wood, which only the pure and noble can penetrate. Besides the Grail, Titurel was also intrusted with the Sacred Spear with which Longinus pierced the side of Jesus as he hung upon the cross. Titurel has at an advanced age been succeeded in the kingly and high-priestly office by his son Amfortas.

Act I. In a shadowy and solemn forest near Monsalvat Gurnemanz, an aged though yet vigorous Knight of the Grail, is lying asleep beneath a tree with two young esquires. The solemn morning trumpet call arouses them to prayer. Two knights from the castle enter, and say that King Amfortas is suffering greatly from his wound, and is being brought to bathe in the waters of the near-by lake. Kundry dashes up wildly on horseback, hair flying and black eyes blazing. She is a witchlike woman, dressed as a penitent and girdled with snake-skin. She gives Gurnemanz a small crystal vial, telling him that it contains balsam from Arabia for the king's wound. She casts herself wearily upon the ground as attendants bear in the king. He calls for Gawaine,

and is told that the knight has gone on another search for a healing balm. Amfortas recalls the prophecy that a "fool yet pure, through pity guided," shall be the one to relieve his pain. When, however, Gurnemanz gives him the vial that Kundry brought, he takes it, thanking her, and is borne to the lake.

The esquires, seeing Kundry still lying upon the ground and suspicious of her good intentions, ask Gurnemanz for knowledge of her. He tells them of the times when she, undaunted, has brought back tidings of the Templars in battle and has succored them in danger; how Titurel found her sleeping in the wood, stiff and senseless as if dead; and he says that she seems to be a repentant sinner under some enchantment for past sins, who would fain break away, but cannot. The knights desire that if she be favorable to their cause, she be asked to search for the missing Spear.

Gurnemanz tells them of the bestowal of the Grail and the Spear upon Titurel; of the choice of saintly knights to guard them; how Klingsor, when he aspired to be among the number, was spurned by the Warder for some deep sin; how the knight, defiant, had withdrawn to the southern slope of the mountain and there builded a castle, and filled it with beautiful and seductive maidens, that the knights might be won from holiness. He relates also how Amfortas, armed with the Sacred Spear, had gone forth to withstand Klingsor's enchantments, but had himself fallen by the wiles of Kundry, and while he lay in her arms, bewitched, Klingsor had seized the Spear and, laughing, borne it away, but not until the king, though guarded by Gurnemanz, had sustained a severe wound in his side; also how Amfortas has long lain ill of the unhealed wound and has been kept alive only by the strength-giving radiance of the Holy Grail, for, though torn by remorse and suffering, he is obliged to perform the

rites of the Grail service. Not without hope, however, does the king languish, for it has been revealed to him that in the fullness of time a young and pure knight, having passed unscathed through temptation, shall come, bringing the holy lance, and with it touch and heal the king's side, and then succeed to the rule of the Kingdom of the Grail.

Shouts are heard from the lake, and Gurnemanz and the esquires see a wild swan with a broken wing struggle to continue its flight, then, dying, sink to the ground. Other esquires enter, inquiring who shot the bird, as Parsifal, with bow still in hand, is brought to Gurnemanz. The knight questions him, and he, with pride in his marksmanship, acknowledges the deed. Then Gurnemanz tells Parsifal that the forest is sacred, that no bird nor beast there knows fear, and taking the body of the bird, he impresses upon the youth the sin of wanton destruction. Parsifal, touched with pity and regret, breaks his bow and flings away his arrows, and says that he did not know the wrong he did.

Gurnemanz sends away the esquires and questions Parsifal as to who he is, and Parsifal answers that his mother was Heart-of-Sorrows, and that he used to wander about with her. To many questions the lad replies simply that he does not know. Kundry tells Gurnemanz that Parsifal's father was Gamuret, who died in battle, and that his mother would, therefore, not let her son know the arms of warriors, but brought him up in simplicity in the forest, and that all evil men and things feared him. When Gurnemanz asks further about the mother, Kundry says she is dead. Parsifal in grief and terror denies it, but Kundry tells him that she saw her die. Parsifal rushes to Kundry and seizes her by the throat, but Gurnemanz releases her, asking Parsifal if he would use force and saying that Kundry does not lie. Parsifal stands long, as if transfixed with sorrow, then

trembles and grows faint. Kundry brings him water from the spring, then, as he revives, drags herself away. She cries out and trembles violently, but staggers on and sinks down senseless within a thicket.

The knights are seen bearing King Amfortas on his litter back to the castle, and Gurnemanz invites Parsifal to go there with him. As they go forward the forest disappears, a door opens in the rocks, and they ascend through passages until they come into a magnificent hall with high vaulted dome, from which comes the sound of chimes. Two long tables stand parallel to each other, on which are cups. The Knights of the Grail enter in solemn procession. Amfortas is borne in, while before him boys carry a veiled shrine, which is placed upon an altarlike marble table in front of the couch-bed, where the king is laid. The knights take their places at the tables, the chant ends, and a deep silence reigns.

From a vaulted alcove behind the couch of Amfortas comes the voice of Titurel, asking his son if he will not that day reveal the Grail, that his father may continue to live. Amfortas, bowed with a sense of his great unworthiness, asks that this be not required of him, for in the fulfillment of his office he is like to perish of remorse. Nevertheless, he raises himself up and bows before the chalice, praying in anguish of spirit until he falls unconscious. An ever-increasing twilight has been descending upon the temple, and boys' voices repeat the words of the prophecy of the coming of the pure fool who shall bring redemption. Amfortas, reviving, takes from the golden shrine an antique chalice of crystal and lifts it on high, while the words of Christ at the Last Supper are repeated. A blinding ray of light shines down from above and lights up the cup, which glows with increasing brightness. Amfortas gently waves the Grail from side to side, while all the knights, kneeling, lift their eyes to it, and the

voice of Titurel is heard rejoicing. As Amfortas sets down the Grail and the boys restore it to its shrine, the light fades and slowly daylight returns.

The knights seat themselves at the tables and partake of the bread and wine there laid at each place. Gurnemanz motions Parsifal to an empty seat beside him, but the lad stands motionless and awestruck. The king's wound again begins to bleed, and at his cry of pain Parsifal is strangely moved. The boys and esquires bear away Amfortas and the golden shrine, and the knights leave the hall. Gurnemanz turns to Parsifal, much disappointed that he has not proved to be the long-awaited guileless one, and pushes him through an outer door, bidding him be gone.

Act II. Within his magic castle Klingsor sits awaiting the coming of Parsifal, whom from the ramparts he sees approaching, attracted by the castle towers. By fumes of incense and by mysterious gestures he arouses Kundry, whom he had sent into a deathlike slumber. He calls her by her various names, one of which was Herodias. She arises from the bluish vapor with a startled shriek. He reproaches her for having served the Templars, and commands her to try her wiles upon the youth who now approaches. She rebels, but he asserts his power over her, and when she longs for death, admits that the one who shall spurn her brings her release from the evil power. With a cry of passionate protest she disappears.

When Parsifal draws near, Klingsor sounds his horn and calls his warriors to the defense of the castle and its inmates. Parsifal valiantly engages them, and because he is pure and fearless each blow he gives them takes effect, and they fall away before him until he stands alone upon the ramparts. Then Klingsor, murmuring that if Parsifal but once falls

from purity he remains forever in the power of evil, sinks slowly into the depths with the whole tower on which he stands, and as he vanishes a magical garden rises, luxuriant of vegetation, while from every side rush beautiful maidens with garments hastily flung about them.

The maidens say that the tumult of the onslaught awakened them, and they execrate Parsifal for the slaughter and wounds of their lovers. He descends into the garden among them, and charmed with their beauty, frankly expresses his admiration. They invite him to play with them, and tell him that by love, not gold, he will win their favor. They go into bowers of the garden and return clad as flowers or garlanded with them, and surround him, each claiming him for herself. As they dance about him and caress him he takes innocent delight in their beauty, but when their advances become bold and seductive he repulses them. Though they taunt him, he withstands them, and half in anger turns away just as Kundry from an arbor calls him by the name of Parsifal. He stands amazed, remembering that his mother once called him that. Kundry then bids him linger, and sends the flower-maidens back to their wounded knights.

Parsifal sees a maiden of surpassing beauty, the transformed Kundry, lying lightly clad upon a bed of flowers. She tells him how his father, Gamuret, had called him Parsifal before his birth, and how she had seen his mother playing with him, her infant and her pride. While he gazes in delight and amazement upon her, she tells him of his mother's effort to bring him up unknowing of mortal strife and the arms of men, that he might be spared her, and how he wandered away and never came home, and his mother waited long, then of anguish and loneliness died.

As she speaks Parsifal forgets her beauty and grows more and more earnest, and at length, deeply affected, sinks at

her feet and bemoans his own heartlessness, which brought upon his loving mother such unendurable sorrow. Though Kundry bends over him and tries to comfort him, putting her arms about his neck, he will not heed her, but in deep remorse confesses that he is, indeed, a fool. She invites him to the joys of love as solace for his grief, reminding him of his father's and mother's affection for each other, and, bending, she prints on his lips a long kiss.

A great change comes over him and he starts up in intense terror, pressing his hand upon his heart as if in great pain and thinking of Amfortas and the wound, and that he himself has received the unhealing hurt and bleeds. Then he realizes that it is simply the surging of his blood, the terrible yearning. He remembers the vision of the Grail, and how he heard the words bidding him redeem the shrine of its pollution. Filled anew with keen remorse that he had not obeyed, but had turned and fled, he throws himself upon his knees in despairing prayer.

Kundry timidly approaches him, and bending over, caresses him, but he realizes only that she is the one who tempted Amfortas, and pushes her away, bidding her be gone. With great passion she throws herself on his pity, tells how once she saw the Saviour and mocked him, and that she now searches for him, seeking to expiate her sin, but is doomed by the yearning within her to be the temptation of others. She begs him to redeem her by blessing her with his love if but for an hour. He replies that then they both would be hopelessly lost, but that he brings her salvation if she will no longer cling to the yearning.

First by wiles and then by rage she tries to move him, even threatening him with the Sacred Spear. When he recoils violently from her offered embrace, she calls for help, and Klingsor appears on the ramparts, while the flower-

maidens rush in. Klingsor sends the Sacred Spear hurtling through the air to strike Parsifal, but it remains poised above his head, and reaching up, he grasps it, saying that with it he will ward off magic and close the wound that once it made. He makes the sign of the cross with it, and suddenly, as in an earthquake, the castle falls in ruins, the garden withers, and the flower-maidens lie strewn around as if dead. Kundry falls with a cry, but as Parsifal departs he calls out to her that she knows where to find him.

Act III. Within the realm of the Grail Gurnemanz, now extremely old, comes forth from his hermitage, and led by a hollow moaning, finds Kundry in a thicket, senseless and apparently dead. He revives her and she starts up, all wildness gone from her appearance, arranges her penitent's garb, and seeking to do some service, takes from the hut a water jar and goes to fill it at the spring. She tells Gurnemanz that a knight in black armor is approaching.

It is Parsifal, and when he seats himself hesitatingly upon a mound, Gurnemanz accosts him, but receives no answer. He admonishes him that it is Good Friday and bids him lay aside his armor. Parsifal obeys, thrusting the Sacred Spear into the ground and kneeling in prayer before it. Gurnemanz observes him closely, and both he and Kundry recognize the wanderer as the one who long ago killed the swan. With great joy Gurnemanz realizes what the presence of the Spear means. Parsifal rises and extends his hand in greeting, and tells them that he has been seeking, through long wanderings and many conflicts, to guard the Sacred Spear and bring it at last to the castle of the Grail.

Gurnemanz tells the wanderer how Amfortas suffers, praying for death, and nevermore since the day that Parsifal saw the Grail has he been moved to assume the holy office; so

Titurel has died, and all the knights wander weary and faint-hearted, and no more succor the oppressed. Parsifal feels the blame of their sore distress and sinks, fainting with remorse, upon a mound, while Kundry brings water to sprinkle upon his face. They minister to him, Kundry bathing his feet and wiping them with her hair, while Gurnemanz anoints his head unto the sacred service that he shall that day perform. Parsifal takes water of the sacred spring, and sprinkling it upon Kundry's head, baptizes her, while she weeps bitterly.

Parsifal gazes about him in wonder, for forest and meadow look fairer than ever he has seen. Gurnemanz says it is the spell of Good Friday that lends them glory, for they are watered by the tears of penitent sinners. As Kundry slowly raises her head pleadingly, Parsifal kisses her gently upon the brow. Gurnemanz brings the tunic and mantle of a Knight of the Grail and they array Parsifal in it. They all three start out, the landscape changes, the door in the rocks opens to them as once before, and soon they come to the temple.

Into the great hall of the inner sanctuary comes the procession of the Knights of the Grail, now in mourning garb. Titurel's body in its coffin is borne in, and Amfortas is placed upon a canopied throne behind the catafalque, for he is to perform his high office this once only. The coffin is opened, and sorrowfully do the knights lament as they view the body of their lost king. Amfortas, raising himself to look upon it, in utmost repentance begs his father to intercede for him that he may die. The knights ask Amfortas to reveal the Grail, and he, exposing his bleeding wound, bids them bury their swords within it and bring him blessed release. They shrink back, and Amfortas stands alone as Parsifal, who has with his companions entered unnoticed, comes forward. With the Sacred Spear he touches the side of Amfortas, who

in a state of rapture is supported by Gurnemanz, while Parsifal proclaims the absolution vouchsafed of Heaven.

Parsifal then holds the Sacred Spear high above him, and while all are gazing upon it, he bids that the shrine be opened. Taking the Holy Grail, he sinks on his knees before it. The Grail shines with glory as of old. Titurel, restored to life for the moment, raises himself up and blesses the knights. A white dove descends from the dome of the temple and hovers over the head of Parsifal, who solemnly swings the Grail to and fro, while the eyes of all the knights are fixed upon it. Kundry, her glance upon Parsifal, sinks to the ground and dies. Amfortas and Gurnemanz kneel in homage before Parsifal, and voices are heard from on high offering adoration to the Redeemer.

LES PÊCHEURS DE PERLES

(*Lā Pā-shur dĕ Pŭrl*)

(THE PEARL FISHERS)

FRENCH tragic grand opera. Music by Georges Bizet. Book by Michel Carré and P. E. Piestre ("Cormon"). First production, Paris, 1863. The scene is Ceylon in barbaric times.

CHARACTERS

NADIR ..... *Tenor*
ZURGA ..... *Baritone*
NOURABAD ..... *Bass*
LEILA ..... *Soprano*

Singhalese fishermen, their wives and children.

ACT I. Within their village on the shore of Ceylon the Singhalese pearl fishers are gathered, singing and dancing in their annual festival. Zurga announces that it is time to appoint a chief to rule them, and they choose him by acclamation, and promise to obey him. Nadir comes and is greeted cordially by Zurga as a friend of his youth. Zurga asks him to tarry with them, and all welcome him. When the dance is over the two friends converse, and Zurga asks Nadir if he has kept his word, been friend or traitor. Nadir replies that he has been a friend and has mastered his love. Zurga responds that he, too, has forgotten their day of folly, but Nadir protests that calmness may have come, but not forgetfulness. Then they recall how when on their last voyage together, at a certain port they had gone to a Brahman temple and within its recesses had caught sight of a very beautiful young woman, whom the people were worshiping as a goddess. She had lifted her veil and stretched out her

arms toward the two men, then had vanished through the door of a small passage. Within each man's heart love of her had sprung up, and from friends they became jealous rivals. Therefore, they had promised each other never to see her more, and now, having kept their promise through years, they vow to remain friends until death, shunning as in the past the return of the fatal love.

Zurga sees a canoe coming, and tells Nadir that, according to ancient custom, an unknown maiden, as beautiful as wise, is brought veiled from a distance to take up her abode in a ruined temple upon a high cliff, and there during the fishing season pray and sing to the god Brahma, and thereby drive away evil spirits and protect the fishermen. The canoe draws near the shore and the veiled virgin and Nourabad, the Brahman priest, land. The fisherfolk welcome the maiden with friendly acclaim and present gifts. Zurga administers to her the oath of her service,—that she keep lowered the veil that conceals her, that she pray and sing night and day, and that she live without friend or husband or lover. He promises that if she remain faithful, they will give her the most beautiful pearl that they gain, but if she betrays their confidence, she shall die. Nadir exclaims out at the terrible alternative, and the veiled maiden, who is none other than Leila, the goddess of their former encounter, recognizes his voice and trembles. Zurga, noticing her emotion, gives her a chance to withdraw, but she pledges herself to remain. Nourabad, under whose protection she is, echoes with Zurga the words of her vow, and the people unite in a prayer to Brahma for his favor.

When she has gone into the temple and the people have dispersed, Nadir is left alone. He has recognized her and his love is revived. He laments remorsefully his treachery to Zurga, but drawn by his desire to hear Leila's voice again,

he approaches stealthily the cliff where stands the temple. Soon Nourabad comes, conducting her to the solitary rock where she is to remain, and she begins to offer a prayer, in which the people join from afar. After a time, Nourabad having left her, Nadir calls gently to her, saying that he is near and will defend her. She rejoices, and softly declares her love for him.

Act II. From the ruined temple Nourabad and Leila watch the fishing boat gain the shore, and he tells her that she may sleep that night. She asks if he is to leave her alone, and he says yes, but that the rocks are inaccessible and that at the camp the guards watch well armed. When she prays to Brahma for protection, Nourabad tells her that if her heart remain pure she need have no fear, and warns her to keep her vow. She tells him how once, when she was a child, a fugitive came seeking refuge, and a fierce band of men pursued him, and threatened her with a dagger when she would not reveal where he was, but she kept silent. That night the fugitive escaped and was saved, and before he went he gave her a necklace to keep in memory of him.

Left alone, Leila cannot sleep, for she feels a presence and surmises that Nadir watches near as on another night. He serenades her and she tells him where the path is. He comes to her, and she, remorseful and fearful, bids him go. He pleads with her and tries to quiet her fears. He tells her of his promise to Zurga and how impossible it is to keep it. They declare their love for each other and joyously embrace, when suddenly she is seized with terror at the great risk they take and bids him go, promising to meet him again on the morrow. Nourabad, who has suspected the lovers, enters, followed by the people, who are frightened by a fierce storm that is beginning to rage, and fear the wrath of

their god. Nadir flees, but is seized and brought back. Nourabad tells of the stranger who stole up to the retreat of the priestess, and the two culprits are brought forth. The crowd recognizes Nadir, and terror-stricken by the storm, will have no pity, but condemns the two to death. The lovers are in despair, Leila frantically praying Brahma for protection, while Nadir defies their fury.

Zurga enters and says that it belongs to him to decide the fate of the guilty, and dismisses the people. Because of his friendship for Nadir he would show mercy, and he bids them go away together. Nourabad, however, snatches the veil from the priestess, and Zurga, recognizing her, is very angry and condemns the lovers to death. Leila prays in much terror, but Nadir remains defiant, while the people echo Zurga's words with joy. The storm has become so terrific that all now turn to prayer, the people trying to appease their god by promising to atone for the sacrilege.

Act III. Zurga is seated alone in his tent at the camp. The storm is now over and the people have dispersed. Zurga mourns because Nadir, the friend of his youth, is to die at sunrise, and because he himself has delivered him to death. He thinks of Leila and her radiant beauty, and remorsefully regrets the blind rage that filled him and the revenge he took upon them. Leila suddenly appears, asking to speak with him. Tremblingly she addresses him, and he reassures her. She begs him to spare the innocent Nadir, and to slay only her. In her eagerness to save Nadir she avows her love for him, and asks Zurga to grant her Nadir's life in order to help her die. Zurga says that he might have pardoned him, for he was his friend, but the fact that she loves the man arouses all his fury, and that in trying to save him she has lost him. Then he avows his own love for her. When he

accuses them of a guilty love, she denies it, and he says that Nadir's crime is in being loved when he is not. She taunts him with being barbarous and cruel, and that his remorse will haunt him ever. Nourabad enters, saying that the hour is come. Leila says that the victim is ready, and she gives to Zurga a necklace that he may take it to her mother when she is dead. Startled, he recognizes it, for it was he who, a fugitive, long ago gave it to her.

The people are wildly calling upon Brahma, and gloating over the blood they are about to shed. Nadir wonders what they have done with Leila, for whom he would give his life. At last the sacrificial pile is erected and the people dance about it in ecstasy. Leila comes to Nadir, and they encourage each other, happy if in dying they may be together. As the people watch for day, Zurga enters, announcing that the camp is burning and telling them to hasten to save their children and their property. The people depart to put out the flames and the lovers are left alone with Zurga. He confesses that he lighted the conflagration to save them, and bids them flee. He tells Leila that once she saved his life, and that now he saves hers. When they realize his danger and ask him to come with them, he resignedly says that God alone knows the future, and bids them good-bye. When the people return, Nourabad, who has overheard Zurga's confession, denounces him, and the crowd, clamoring for vengeance, determines that he must die. While the funeral pyre flames, the forest is seen to be afire, and the people prostrate themselves, frightened at this sign of the displeasure of Brahma.

PRINCE IGOR

(LE PRINCE IGOR)

RUSSIAN sentimental grand opera founded on an ancient Russian national epic, "The Epic of the Army of Igor." Both music and book by Alexander Porphyrievitch Borodin, finished by N. A. Rimsky-Korsakoff and A. C. Glazounoff. First production, St. Petersburg, 1890. The scene is central Russia in the twelfth century.

CHARACTERS

IGOR SVIATOSLAVITCH, Prince of Seversk.....*Baritone*
VLADIMIR IGOREVITCH, son of Igor by a first marriage..*Tenor*
VLADIMIR JAROSLAVITCH, Prince Galitzsky, brother of Princess Jaroslavna .....*Bass*
SCOULA, EROCHKA } gamblers ..... { *Bass*, *Tenor*
KONTCHAK, GZAK } Khans of the Polovtsi..... { *Bass*, *Bass*
OVLOUR, a Polovtsian convert to Christianity.....*Tenor*
JAROSLAVNA, second wife of Igor.....*Soprano*
KONTCHAKOVNA, daughter of Khan Kontchak.....*Alto*

A nurse (soprano), a young Polovtsian girl (soprano), Russian princes and princesses, nobles and their wives, old men, Russian soldiers, young girls, and the people, Polovtsian khans, companions of Kontchakovna, slaves of Khan Kontchak, Russian prisoners of war, sentinels, and the Polovtsian army.

PROLOGUE. In the public square of Poutivle the people are gathered bidding farewell to the troops. Prince Igor, who is heading an expedition against the Polovtsi, an eastern nomadic tribe of invaders, who have already been defeated by Sviatoslav, Prince of Kiev, comes from the cathedral in great pomp with princes and nobles, while the people acclaim him as hero and victor. The prince declares that it

is a holy war he wages and that he will return victor of a distant country. He gives the order for marching, and nobles and people pray for the death of their enemies and the defeat of the khans.

Suddenly the heavens grow dark and the sun is eclipsed. The people regard the omen with dismay and terror, while Prince Galitzsky and Vladimir Igorevitch exclaim out in apprehension that it means a fatal ending to the expedition. The people try to deter Prince Igor from starting forth, but he answers valiantly, urging his men to be not fearful but determined to conquer or die. The nobles also protest, yet the prince will not listen but orders his troops to pass in review before him. Erochka and Scoula, mercenary and treacherous men, try to stir up mutiny among the soldiers, and throwing down their arms, steal furtively away.

Igor sends for the women that the farewells may be said, and when his wife, Jaroslavna, also entreats him to remain, he gently tells her that his duty is to go. His son, Vladimir, is eager to start with his father, and Galitzsky agrees that for honor's sake they must set forth. Prince Igor commends his wife to the care of her brother, and Galitzsky accepts the charge, acknowledging his obligation to the prince, who, when his own father had in great anger cast him out from his domains, had harbored him and offered protection until he should receive his father's pardon. Jaroslavna, the princesses, and the wives of the nobles return to their homes, an old man blesses the troops, and Igor and the princes mount their horses and march forth at the head of the army, while the people cheer in great enthusiasm.

Act I. In a courtyard of the mansion of Prince Galitzsky a group of men of the people are gathered enjoying his lavish hospitality and offering him their adulation. Scoula enters

and asks the cause of the tumult, and is told that a young girl, who had been abducted, has just been brought in. Erochka relates how the girl in tears threw herself at the feet of the prince, begging protection and that she be allowed to go away. He refused and the crowd laughed at the girl's distress. Galitzsky enters and while the fawning rabble seek to know his pleasure, he complacently points out the difference between his tastes and those of Prince Igor,—that the prince prefers the hazards of battle while he desires the joys of peace and love. He promises the people speedy justice in their complaints, wine, and gaiety, and generous expenditure of the princely treasure. Princess Jaroslavna, he tells them, now devotes herself wholly to prayer and will obtain pardon for them all. A band of maidens enters to intercede for the young girl who was seized, but he promises them no mercy and drives them away frightened. When Galitzsky has gone out Scoula and Erochka stir up the people to scorn the rule of their absent prince and his sorrowing wife, saying that Igor has abandoned them and that the army is far distant. They propose that the people give their allegiance to Galitzsky, who will be lenient with them, and that they offer him the crown. So they acclaim Galitzsky Prince of Poutivle.

In her chamber Jaroslavna sits alone, mourning the absence of her husband and the young prince, and apprehensive of disaster. A band of young maidens seeks audience with her and beseeches her to give her protection to them and to the young girl who was abducted. Jaroslavna asks who was the offender, and they name Vladimir Galitzsky. They say that all Poutivle shudders under his oppression and recalls the benevolence of Igor. Suddenly Galitzsky enters and the girls cry out in terror and at his angry dismissal hasten away. Jaroslavna confronts him with his crime and

threatens that upon Igor's return she will accuse him. He defies her, saying that Igor is dead, and declaring that he is master. When he insults her, she threatens to send him to his father, but he goes out unabashed and unfearing.

A delegation of the nobles enter and, paying her their homage, remind her of the evil omen of the day when Igor set forth, and they tell her that the hordes of the pagan Polovtsi are approaching the city and have become masters of the country. They tell her also that the army has lost all its battles, and that Igor is wounded and a captive. She falls senseless, but, recovering, asks of the nobles how she shall defend them and the people. They say that the city is well fortified and that they will defend it and conquer in the name of Prince Igor. She is thanking them when great alarm and tumult is heard and they realize that the enemy has surprised them and taken the city. As the flames of a conflagration rise, the nobles prepare for battle.

Act II. Within the camp of the Polovtsi Prince Igor and his son Vladimir are held prisoners. The young man has fallen in love with Kontchakovna, the chieftain's daughter. A band of young girls are singing and dancing when Kontchakovna enters and joins their song of the joys of love. A group of Russian prisoners, accompanied by guards, passes by and the girls offer them food and drink, which they accept gratefully. The Polovtsian patrol comes and the girls go away. Night falls and at length Ovlour comes on guard. Then Vladimir Igorevitch comes from his tent and serenades Kontchakovna, beseeching her to come to him. She comes, braving the law that makes death the penalty for converse with a prisoner. They declare their love and pledge themselves to each other. They part as Igor enters, unable to sleep and bodeful of further ill. His army has

been exterminated, and he is conquered, wounded, and a captive. He mourns over his country and for his loved wife.

Ovlour, who though a pagan Polovtsian has been baptized into the Christian faith of the Russians, approaches and tells him that he has hope for the future of Russia and for him, and says that a fleet courser awaits him. Igor, however, spurns the thought of flight as dishonorable in a prince, but Ovlour urges him and pleads the great need of his people. Still Igor refuses, and Ovlour goes sadly away.

Kontchak, the chieftain, comes at dawn and magnanimously endeavors to lessen the sorrows of Igor's captivity, paying a tribute to his courage and honor. He offers him every hospitality. Igor grasps his hand in gratitude but refuses his hospitality. Then Kontchak offers him his freedom and a return to his people if he will pledge himself to cease from war and become the friend of the khans. Igor firmly refuses to accept freedom at that price. Kontchak admires his spirit and is eager to be his friend. He motions him to a seat by his side as slaves, bearing musical instruments, enter with officers of the khan's suite. Maidens dance and sing, and then a band of men dances, and all join in adulation of their ruler. Kontchak gives Igor his choice of the maidens, but Igor refuses the gift. The entertainment ends with an elaborate dance.

Act III. Khan Kontchak and his officers are gathered to receive Khan Gzak and his army, who has made a raid on the city of Poutivle and now returns with much loot and many prisoners. The Russian prisoners at the camp watch the scene with harried souls and listen with bated breath to the details of the triumph that means the utter destruction of their home and friends. Kontchak dismisses the army and newly taken prisoners, and the khans confer about their

further policy. When they have gone out and the Russians only are left, Igor and Vladimir learn that their city has been sacked and the inhabitants either massacred or taken prisoners. Vladimir urges upon his father his duty to escape in order to save his people and his country, and Igor acknowledges that Ovlour was right and that he should have gone.

The trains of booty arrive and the people gloat over the treasure, and show their hatred of the Russian prisoners, for whose blood they cry out. The prisoners are led away to their tents and the soldiers go off, all but the groups of sentinels, who vow a close watch of the prisoners and death to any who attempt to escape. They then pass around the wine which Ovlour brings in generous quantity. Gradually the guards succumb to the influence of the wine, and when all are sleeping Ovlour goes silently to Igor's tent and tells him that the coursers await by the river, and that he and Vladimir must come quickly when he gives the signal. Kontchakovna, however, has overheard the plan, and comes running toward the tent of Vladimir in great agitation. She calls to him and asks if he would flee from her. Vladimir comes to her and tries to quiet her, bidding her good-bye and telling her that honor calls him hence. Igor comes and urges his son not to hesitate, not to become the slave of the pagans. Vladimir is torn with the choice he is forced to make, while Kontchakovna pleads and his father would draw him away. The girl, feeling that in spite of her he will go, gives the alarm, and Igor and Ovlour make off, but Vladimir is seized and remains a prisoner, escaping death only through Kontchakovna's pleas for his life. Kontchak calls off his soldiers from pursuing the valiant Igor, whom he admires.

Act IV. At early dawn upon a terrace overlooking the public square of Poutivle Jaroslavna comes, weeping for her

husband and for her city and people. As she sits absorbed in thought a group of villagers pass. When they have gone she looks out on the far distance and sees two horsemen approaching. One appears to be a Polovtsian warrior, the other a Russian lord. As they enter the city she recognizes her husband, who dismounts and hastens to her and embraces her with great joy. The two go slowly toward the citadel and linger before it. Erochka and Scoula, plotting as ever their treachery, come into the square and stop aghast when they see Igor and Jaroslavna. They wonder how they may save themselves from the penalty of their treason if Igor now returns to power. They decide to sound the alarm bells, and the people rush in from all sides. Erochka and Scoula then announce the return of Prince Igor and point him out as he stands with Jaroslavna near the kremlin. All are rejoiced at the news. Some gather around Ovlour and question him. The nobles and the ancients come and, when all are gathered, the people acclaim their prince with great jubilation. Igor and Jaroslavna come from the kremlin and receive them, and there is universal joy.

RIGOLETTO

(Rē-gō-lĕt'-tō)

ITALIAN tragic grand opera, after Victor Hugo's drama "Le Roi s'amuse." Music by Giuseppe Verdi. Book by Francesco Maria Piave. First production, Venice, 1851. The scene is laid in Mantua and vicinity in the sixteenth century.

CHARACTERS

DUKE OF MANTUA, a titled profligate ..... *Tenor*
RIGOLETTO, a hunchback, jester to the Duke ..... *Baritone*
COUNT CEPRANO } nobles of the dukedom of { *Bass*
COUNT MONTERONE } Mantua ..... { *Baritone*
SPARAFUCILE, a hired assassin ..... *Bass*
BORSA, a domestic to the Duke ..... *Tenor*
MARULLO ..... *Bass*
COUNTESS CEPRANO ..... *Soprano*
GILDA, daughter of Rigoletto ..... *Soprano*
GIOVANNA, duenna to Gilda ..... *Soprano*
MADDALENA, a Cyprian, sister of Sparafucile ..... *Contralto*

Courtiers, cavaliers, pages, and servants.

ACT. I. In a hall of the palace of the dissolute Duke of Mantua nobles and ladies are gathered at a brilliant fête. The duke enters, telling Borsa that he has been much attracted by a beautiful young woman whom he sees every Sunday at church, who lives in a remote part of the city, and who is visited each night by a mysterious man. Countess Ceprano, of whom also the inconstant duke is enamored, approaches, and he pays her flattering attention, in defiance of the ill-concealed jealousy of her husband. As they go out Rigoletto enters, and makes sport of the count. The jester has just left when Marullo comes in with the news that Rigoletto, the ugly and deformed, has a mistress. The

laugh thus raised is checked by the entrance of the duke and Rigoletto, who is suggesting to the former that he carry off Countess Ceprano in spite of the count, whom he can imprison, or banish, or behead. Ceprano has advanced and, taunted by Rigoletto, draws his sword. The buffoon gaily declares himself safe within the duke's favor, and the courtiers, each with some wrong to be avenged, conspire with Ceprano to meet him armed on the morrow and vent their wrath upon the jester. Suddenly Count Monterone forces his way in to call the duke to account for the disgrace he has brought upon his daughter. Rigoletto scornfully answers for the duke, who has the intruder arrested. As Monterone is led away he hurls a parent's curse upon them both, and Rigoletto is strangely agitated.

At the end of a street having no thoroughfare Rigoletto comes that night, still thinking of the fearful curse upon him. Sparafucile, with sword under cloak, approaches, and on the suspicion that Rigoletto has a mistress thereabouts, suggests that he can rid him of a rival. Rigoletto is horrified at the man's cold-blooded manner, nevertheless asks him his terms and methods, but declines his services, and the man goes away. Rigoletto thinks remorsefully how like the assassin he himself is, using his tongue instead of sword, and resolves now to become a changed man. Opening a door, he enters a yard, and a young and very beautiful woman, his daughter, comes hastening to him. They greet each other affectionately, and when he seems sad she tries to comfort him. She asks him of their family and of her mother, but the grief and anguish of his memories are so great that he cannot tell her. In his anxiety he questions her whether she ever goes out, and she says that she goes only to church. He tells her never to leave the house; he fears that she may be stolen from him, as men would lightly regard dishonoring

the daughter of a buffoon. He questions Giovanna, her duenna, whether any one ever comes, and she says no. Rigoletto hears a noise without the wall and goes to the door and looks out. The duke in disguise steals in unobserved. Rigoletto, returning, asks if any one has ever followed her from church; Giovanna replies in the negative and Rigoletto goes away, after warmly embracing his daughter.

Gilda tells Giovanna that she is sorry that she did not tell her father of the young man whom she sees at church. She confesses that she loves him and longs to tell him of her love. The duke, overhearing all, comes forward and declares his love for her. To her questions he replies that his name is Walter Maldé, and that he is a student. Borsa and Ceprano enter the street, the latter pointing out the house where Gilda lives. Fearing that her father has returned, Gilda tells Giovanna to guide Walter away, and they bid good-bye with vows of eternal affection.

Gilda goes into the house just as Marullo, Ceprano, and Borsa, accompanied by courtiers, armed and in masks, enter. Ceprano points her out, and they exclaim at her beauty and wonder that she can be the mistress of Rigoletto. Just then the jester comes along, absorbed in thought. The courtiers, now avenging themselves upon him, plan not to slay him until the morrow. So they accost him, and to his questions answer that they are taking off Ceprano's wife. He, relieved from his fears for Gilda by handling the keys bearing the crest of Ceprano, offers to aid them. They put on him a mask like the others wear, but in tying it blindfold him, then bid him hold the ladder. Some go up the ladder, enter the house, then open the door to others, and finally bring out Gilda, gagged and helpless. As they bear her off her scarf falls. They are already distant when Rigoletto gets impatient of waiting, realizes that his eyes are bandaged, and

freeing them, recognizes Gilda's scarf. He rushes through the open door and drags forth the frightened Giovanna. He is at first stupefied, then tears his hair in agony, and remembering the father's curse upon him, swoons.

Act II. The duke enters an apartment of his palace much agitated. He found Gilda gone and the house deserted, and fancies that he truly loves her. Marullo, Ceprano, and the courtiers enter and tell him that they stole Rigoletto's mistress and have brought her to the palace. The duke rushes off to seek her. Rigoletto enters, concealing his great distress by an appearance of carelessness, that he may trace her. They watch him, but he sees no sign of her presence, and is about to go away when a page from the duchess inquires for the duke, and from the replies it is evident that he is within the palace, but cannot be seen. Rigoletto, his suspicions now confirmed, charges the courtiers with having taken a maiden from his house. They tell him to seek his mistress elsewhere. He exclaims that she is his daughter, and they fall back amazed. When, however, he rushes to the door of the inner chamber and seeks to open it, they bar his progress. In a fury of anger and despair he assails them, and in the name of a father defending the honor of his child he bids them restore her to him. He struggles with them until exhausted, then falls to pleading. At length she rushes into his arms, and he clasps her joyously until from her tears and broken words he learns her anguish. The courtiers leave the two together, and Gilda confesses how the young man followed her from church and how she came to love him, and then of their taking her from her home here to dishonor. Her father tries to comfort her, saying that they will go away together, then in a fury of rage vows vengeance. Monterone, under guard, passes through the

corridor and, seeing the duke's portrait, says that his curse against him is vain, for still he lives in triumph. As the prisoner is led off Rigoletto replies that not in vain has the curse fallen, and that he himself will bring retribution upon the profligate. Gilda, who still loves the man, tries to temper her father's anger with thoughts of pardon as they go away together.

Act III. In a lonely spot by the River Mincio, outside the city of Mantua, stands a dilapidated inn, so nearly in ruins that what goes on within can be seen and heard from the outside. It is the lurking-place of Sparafucile, whose services Rigoletto has engaged, and who has, with the aid of his sister, Maddalena, lured the duke hither. Rigoletto and Gilda come along the road by the river, the girl telling her father that she still loves the man who in the guise of a student won her affection. Rigoletto intends to prove to her the man's faithlessness, and leading her to a place where the interior of the inn is visible, bids her watch. The duke enters the living-room of the inn dressed as a private soldier. Sparafucile gives him wine and calls his sister, a smiling lass in gypsy costume. Sparafucile then comes out, speaks with Rigoletto, and goes off. Within the tavern the duke is making love to Maddalena with flattering words and promises such as Gilda has before heard. When Gilda's faith in the man is quite destroyed, Rigoletto urges her to go home, take what gold is there, dress herself as a youth, and hasten on horseback to Verona, where he will meet her on the morrow. She begs him to go with her, but he will not, and she goes off alone.

Rigoletto confers with Sparafucile, pays him half the money he stipulates, and says that he will return at midnight and pay him the other half upon evidence that the

duke is dead. A terrible storm comes up. Sparafucile enters the inn and interrupts the duke's advances to Maddalena. The duke, obliged by the storm to spend the night, retires to a room upstairs and is soon asleep. Sparafucile and his sister discuss the deed that is about to be done. Gilda, attired as a youth and with whip and spurs, comes in the darkness toward the house, and standing just outside, watches and listens, still desiring to save the duke's life, against which she fears her father plots. She hears Maddalena beg Sparafucile not to kill the man, who is so young and handsome and pleasing. Sparafucile commands her to mend the sack into which he plans to put the body. At length she suggests that he spare the man and yet obtain the money by killing the hunchback when he comes. Gilda, in great horror, hears Sparafucile object to such perfidy, saying that he always keeps his word with his employers; and then Maddalena vows that she will warn the duke. Sparafucile relents sufficiently to promise that if another man comes before midnight, he will kill him instead of the duke. They wait and the storm rages louder, while Gilda contemplates the sacrifice of her life for that of her base lover. At length when the hour approaches, she knocks at the door. As she enters Maddalena rushes forth, while Sparafucile, dagger in hand, closes the door behind his victim.

Rigoletto, wrapped in his cloak, comes along the road just as the clock strikes midnight. The storm has abated. Sparafucile comes from the inn dragging a sack, which he gives to Rigoletto in exchange for a purse, then withdraws. Rigoletto rejoices that his enemy is dead, and is dragging the sack toward the river when suddenly he hears the duke's voice singing as he leaves the inn by the rear door. Panic-stricken, Rigoletto tears open the sack, and by a lightning flash recognizes his daughter. He cannot believe his eyes,

but frantically calls her name. She recovers consciousness and speaks to him, telling him that she has given her life for the man whom she loved too much. She begs her father's pardon and blessing, and says that by her mother's side in heaven she will pray for him. As she dies Rigoletto, wild with grief, acknowledges that the curse is upon him, and falls in a frenzy upon the body of his daughter.

DER RING DES NIBELUNGEN

(*Der Rĭng dăss Nē-bā-lōōng'-ĕn*)

(THE RING OF THE NIBELUNG)

"THE RING OF THE NIBELUNG" is "the vastest achievement in the history of opera."* The sources of the plots are to be found in the national epic of Germany, the "Nibelungenleid," derived from that division of the old Norse Sagas known as the Eddas. The work covered a long period of years of the composer's prime.

I. DAS RHEINGOLD

(*Dahss Rīne'-gold*)

(THE RHINE-GOLD)

German heroic music-drama. Both music and book by Richard Wagner. First production, Munich, 1869. The scene is mythological Germany and the Upper and Nether Worlds during antiquity.

CHARACTERS

WOTAN	Gods (Æsir)	*Baritone*
DONNER		*Baritone*
FROH		*Tenor*
LOKI		*Tenor*
ALBERICH	Nibelungs (Gnomes)	*Baritone*
MIME		*Tenor*
FASOLT	Giants	*Baritone*
FAFNIR		*Bass*
FRICKA	Goddesses	*Mezzo-Soprano*
FREYA		*Soprano*
ERDA		*Soprano*
WOGLINDA	Nymphs of the Rhine	*Soprano*
WELLGUNDA		*Soprano*
FLOSSHILDA		*Alto*

Nibelungs.

*"The American History and Encyclopedia of Music," page 37, Vol. II of "Operas," W. L. Hubbard, Editor. (New York, 1908.)

Scene 1. At the bottom of the River Rhine three nymphs are disporting themselves joyously when they espy Alberich, prince of the Nibelungs, a race of gnomes dwelling in the bowels of the earth, watching them. He accosts them, and charmed with their grace and beauty, makes love to them each in turn, but all spurn him. As they frolic about him the sun slowly rises, and piercing with its rays the waters, lights up the Rhine-gold, a wonderful treasure, which the three naiads are set to guard. Alberich asks about it, and the maidens tell him of its magic might, and that he who secures the golden treasure and makes from it a ring shall thereby secure measureless power, but that only he who forswears the sway and delights of love can fashion the ring. Alberich looks greedily at the glittering treasure. When flouted and rebuffed by each of the maidens, he angrily forswears love, and declaring that the treasure shall be his, springs to the rock on which it rests, climbs to the top, and seizes it. The nymphs dive after him in dismay, lamenting their folly and seeking to detain him. He has torn the gold from the rock and disappeared in the depths of Nibelheim below. Amid their cries of dismay as they swim about now in deep darkness is heard Alberich's mocking laughter.

Scene 2. The scene gradually changes from the dark rocky depths of the river to the misty mountain heights above, where Wotan and Fricka lie sleeping side by side. The dawning light reveals at the top of a cliff on the other bank a castle with glittering pinnacles. When the gods awaken and see it, Wotan is delighted that the castle, which he has had the giants Fafnir and Fasolt build for him, pledging them that in return they should have the goddess Freya for their own, is now done. Freya is the fair goddess of the spring and of love, the one who tends the garden of

the gods wherein grow the apples that, eaten day by day, give eternal youth. So Fricka reproaches Wotan for the bargain he has made, and in defense he says that he has no thought of keeping it.

Even as they speak Freya comes sadly seeking their help, for the giants, who, unslumbering, built the castle that they might win them a woman winsome and sweet, pursue her. Wotan anxiously awaits the coming of Loki, the spirit of cunning, who has pledged Wotan that Freya shall be ransomed when the wage is due. Fricka reproaches Wotan for trusting in one so deceptive, and he tries to parley with the giants; but they, to the terror of the goddesses, approach, well armed and threatening. Freya calls upon her brothers, Donner and Froh, to save her.

Fasolt tells of the toil and wage, and demands the goddess according to the contract. When Wotan asks them to name other recompense, they become very angry and charge him with being false to his word, and tell him that they desired the maiden for the sake of the golden apples of eternal youth that grow in her garden and that she alone knows how to secure. They threaten to take her away by force, and then the gods will lose strength and beauty, too. Wotan, impatient that Loki does not come, temporizes, but the giants press toward Freya to seize her. Donner and Froh come running in and menace the giants, and Wotan acknowledges his pledge.

At last Loki enters. Wotan rebukes him for being slow to mend the bargain he made, but Loki says he only vowed to do all he could, and so has done. All the gods and goddesses are very angry with him, but Wotan suspects him of some scheme and orders patience. Then Loki tells of his wanderings in search of a priceless treasure that would redeem the maid, but that he found nothing so rare as the true

love that man bears for woman's worth. Yet he met with one, Alberich, the dwarf, who had forsworn love for gold and had stolen the Rhine-maidens' treasure. He brings to Wotan their prayer that the gold shall be returned to them again; but the father of gods is too burdened with his own trouble to think of theirs.

The giants, however, have been listening eagerly to the tale of the gold and now question Loki about it. He tells them of the magic ring by which he who can fashion it shall rule the world. Fricka desires the gold and coaxes Wotan to seek for it, but when Loki reminds them of the condition that the one who possesses it must swear to love no more, Wotan turns away. When Donner says that if Alberich has the ring they are all in his power, Wotan vows to seize it. Meanwhile the giants have conferred together, and, although Fasolt is reluctant, yet Fafnir makes the proposal to Wotan that he get for them the Nibelung gold and they will give up their claim upon Freya. Wotan at first says it is not possible for him to get the gold, so the giants seize Freya as hostage, giving Wotan until nightfall to decide.

As Freya is borne away a pale mist comes over the scene and the gods become aged and withered. Alarmed at the change, they stand around looking expectantly at Wotan, who meditates with his eyes upon the ground. All feel the aging, weakening process, and Loki tells them that it is because Freya is no more there to give them the apples from her garden, and that the giants knew that with Freya gone the gods could not long withstand them. Wotan starts up and calls to Loki to go with him to Nibelheim to obtain the gold as a ransom. Bidding the gods await his return, he and Loki disappear down a cleft in the rocks, from which sulphurous vapors rise. Soon ruddy gleams break forth and there is a sound of anvils. As the hammering ceases

they enter a deep cave, into which open narrow clefts or shafts, leading to other parts of Nibelheim.

Scene 3. Alberich, who since he came into possession of the Rhine-gold and fashioned the ring, has been a hard taskmaster over the Nibelungs, enters, dragging the shrieking Mime with him. In answer to his threats Mime, amid wails, tells him that he has forged for him the helmet he wished. Alberich charges Mime with desiring to keep the Tarnhelm for himself, as it has the power to make its wearer invisible. Alberich puts it on his head to test it, and immediately becomes invisible, disappearing in a column of vapor. Mime still feels the unseen blows showered upon him, and Alberich calls to the gnomes that he is now their master and they must all work his will. Alberich's voice is heard in the distance and the column of vapor disappears just as Wotan and Loki enter through a shaft and find Mime still crouching in a corner and groaning. They raise him up and he tells them of his brother's hard-heartedness, and how all the Nibelungs have fallen into his clutches and been made the slaves of his will since he forged the magic ring. Mime tells how he himself forged the Tarnhelm, but before he had learned its magic power Alberich took it from him.

Mime runs about in terror as Alberich's voice is heard, and he enters. He has removed the Tarnhelm and hung it at his girdle, and now drives before him a crowd of Nibelungs laden with the golden treasure, which he bids them pile in one place. He is lashing them mercilessly when he sees Wotan and Loki. He drives Mime and the whole crowd off into the shafts to the tasks he has set them, then gazing at the gods suspiciously, accosts them. Wotan replies that they have heard strange tidings of the wonders worked by him and have come to be his guests. Alberich says that envy

brought them, but Loki reminds him how much he is indebted to him, the god of fire. Alberich, mistrustful though flattered, displays his wealth, saying that it grows daily and that soon he will rule the whole world. Wotan becomes angry at his defiance, but Loki restrains the father of the gods, and telling Alberich that they saw the power he exercises over the Nibelungs by means of the ring, asks what would happen if it were stolen.

Alberich then boasts of the Tarnhelm, which can change him at will into any form he pleases or make him invisible to all eyes, so that he need fear the power of no one, even the crafty Loki. The fire-god is doubting, but Alberich proves the Tarnhelm's power by putting it on and immediately becoming a huge serpent, rearing himself up and opening his jaws at Wotan and Loki. The latter feigns great fear and Alberich resumes his own shape, laughing at his terror. Loki is very deferential to such power, but still incredulous, asks if he can assume a small as well as a large form. Alberich again dons the Tarnhelm and vanishes from sight, but a tiny toad is crawling over the rocks. Loki orders Wotan to put his foot on the toad as he seizes the Tarnhelm. Alberich in his own shape becomes visible, writhing under Wotan's foot. They bind him firmly and drag him to the shaft down which they came, and pulling him along with them, begin to ascend, hearing as they pass the sounds of the anvils and the forges.

Scene 4. Wotan and Loki drag Alberich up a mountain height shrouded in mist. Loki taunts the captive, who bitterly complains and threatens. Wotan tells him that he must pay a price for his freedom. When they demand his hoard of gold, he is content if he may keep the ring. He asks to be freed, but Wotan will not permit it until the ran-

som is wholly paid, so he stands by ignominiously captive while his slaves bring the gold up the shaft and pile it high. When the Nibelungs, having finished their task, disappear, Alberich asks the gods to let him depart with the Tarnhelm. Loki claims it, however, and throws it upon the pile of gold. When Wotan demands the ring, Alberich pleads abjectly that he may keep it and tells of the terrible oath by which he won the power to make it. Then, seeing Wotan proudly putting the ring upon his own finger, the Nibelung utters a curse upon the ring, saying that no more shall wealth come at its call, but that care and fear and death shall be the portion of every one who holds it until he himself again possess it. Then, laughing, he vanishes into the cleft.

As the mist over the scene rises the gods Froh and Donner appear, and Fricka also, while Loki announces that Fasolt and Fafnir approach, followed by Freya. When the latter comes a gentle breeze begins to blow, lifting the veil of mist, and the gods are restored to their former aspect of youth and strength. Fasolt forbids Freya to join the gods, and declares that they have kept her free from harm and will according to their word accept a ransom for her. Wotan replies that the hoard of gold awaits them. Fasolt is reluctant to part with her, but bids them pile the gold high enough to hide the goddess from their sight.

So Loki and Froh hastily pile the gold, and Fafnir greedily bids them fill in all the chinks. When the pile is high, he says that he still sees Freya's hair, and orders them to put the Tarnhelm upon the heap. Reluctantly they have obeyed, when Fasolt, pining that he must lose one so beautiful, says that he can still see the gleam of her eyes and that he cannot part with her while so beholding her. The gods tell them that all the gold has been piled up, but Fafnir demands the ring that is upon Wotan's finger.

Angrily Wotan protests that he will part with it to no one. Then Fasolt exultantly starts to carry off the maid, and all the gods beseech Wotan, who is still obdurate. As he turns away in wrath darkness comes over the scene, and from a rocky cleft breaks a bluish light, in which the goddess Erda suddenly appears rising to half her height. She stretches out her hand toward Wotan, and in warning tones tells him that the ring and the gold bring only hopeless woe. Wotan demands her name, and she says that she is Erda, the world's wise one, who knows all that is and that shall be, and who now predicts that a gloomy day dawns for the gods. Wotan, anxious to know more, would follow Erda as she disappears, but Froh and Fricka hold him back. He meditates within himself for a time. Donner stays the giants, telling them that Wotan will give them the ring, and Freya wonders if she is worth the price. At last Wotan arouses himself from deep thought, orders Freya to return to her place among them, for she is now free, and gives up the ring to the giants.

Each of the gods in turn embrace Freya with great delight. Fafnir spreads a huge sack in which to pack the gold, but Fasolt interferes, claiming that he is taking the larger half. They quarrel and Fasolt seizes the ring, but Fafnir strikes him dead with his staff and wrests the ring from his hand, while the gods stand appalled at this speedy fulfillment of Alberich's curse. Wotan, weighed down with sorrow and foreboding, determines to seek wisdom of Erda, but Fricka reminds him of his new-bought castle. Donner with thunder and lightning clears the mists away and the castle walls spring into view. As the clouds disperse he and Froh together build a rainbow bridge over the river to the castle, now bright with the gleams of the setting sun. Wotan and the other gods are astonished at the glorious sight, and he

turns to Fricka and bids her come with him to Valhalla. She asks the meaning of the name, but he tells her only that if the castle fulfill his desire, then shall the meaning be clear. The gods go over the rainbow bridge, Loki last of all and brooding over his future and theirs. As the gods pass, from below in the waters of the Rhine are heard the laments of the Rhine-maidens, who still mourn the loss of their treasure and pray Wotan to restore it to them.

II. DIE WALKÜRE

(*Dēē Vahl-kuer'-rĕ*)

(THE VALKYRIE)

German heroic music-drama. Both music and book by Richard Wagner. First production, Munich, 1870. The scene is laid in the forests of Germany during antiquity.

CHARACTERS

SIEGMUND	*Tenor*
HUNDING	*Bass*
WOTAN	*Baritone*
SIEGLINDA	*Soprano*
BRÜNNHILDE	*Soprano*
FRICKA	*Soprano*

The Valkyries—Gerhilda, Ortlinda, Valtrauta, Sverleita, Helmviga, Siegruna, Grimgerda, Rossvisa.

The ring of the Nibelungs is now in the possession of the giant Fafnir, who in the form of a dragon guards it and the hoard of gold within his cave. Wotan, troubled by the dark prophecy of Erda, woos her, and she bears him nine strong and beautiful daughters, the Valkyries. Theirs it is to brood over battlefields when Wotan stirs up strife among mortals, theirs to bear the noblest and mightiest of the fallen heroes to Valhalla, where, revived, they live in fellowship

with the gods, that they may fight valiantly in their defense in the day of doom. Lest, however, Alberich and his unloved breed should again obtain the ring, Wotan, wandering on earth as Volsung, has begotten of a mortal a twin son and daughter, Siegmund and Sieglinda, from whom shall rise a mighty hero, who shall restore to the Rhine-maidens the fateful ring.

ACT I. Into a woodland lodge built around an ash-tree comes Siegmund hunted and exhausted, and finding the room empty, sinks down upon the hearth. Sieglinda, the wife of the owner, Hunding the Neiding, comes from an inner room and, though at first alarmed, bends over the prostrate man anxiously. She gives him drink, which he eagerly accepts, looking searchingly at her. She bids him welcome, and when he tells her that he is wounded and weaponless, she is very compassionate and would serve him. His wound heals at the sight of her and, refreshed, he starts to go, reluctant to bring upon her the misfortune ever present with him. She bids him stay, saying that where ill luck so long has been he can bring no worse, and she tells him that she was stolen from her home by Hunding and later forced to marry him. Thus prevailed upon, he awaits Hunding's return, and the two, conversing, gaze at each other with increasing emotion.

Soon Hunding comes and gives grudging welcome, saying that his hearth is holy and the stranger will there find a haven. As they eat together Hunding notices the resemblance between his wife's features and those of the stranger, and questions him. Siegmund replies that his name is Woeful, that his father was Wolfing, the Volsung, and that one day when they two returned from the hunt they found their home in ashes, his mother slain, and his twin sister gone,—

all the lawless work of the Neidings. Thereafter he and his father dwelt in the forest, until one day his father vanished, and since then he has wandered alone, pursued by disaster and strife. Sieglinda hangs eagerly upon the words of Woeful and further questions him, while at the word "Neidings" Hunding's brow grows dark. Siegmund tells how but now he has come from a fray in defense of a maiden whom heartless brothers were forcing to marry a man she did not love, and whom he left only when she was dead and he wounded and weaponless. Hunding rises in wrath, declaring that he is a Neiding, mortal enemy to Woeful, who for the night shall be safe, but in the morning must fight him and die. Sieglinda is alarmed at his words, but mixes for him his evening drink and retires, while Hunding, repeating his dire threat, follows her.

As Siegmund broods over his plight he remembers that his father promised that when in great need, he should find a sword. He thinks, too, of Sieglinda, held here in bondage, to whom his heart has already gone out in love and longing. Soon Sieglinda comes and bids him hasten away while Hunding, whose drink she drugged, sleeps. She tells him how, at her wedding, a mighty man in tattered garments, with hat worn low over a missing eye, came and stuck a sword into the ash-tree's trunk, saying that it should be only his who could draw it forth; that many tried, but none succeeded; and that now her hero and deliverer, whose name she long has known, has come and will take the sword. Enraptured with the deep love they feel each for the other, they trace the likeness of their features and realize that they are twin brother and sister, destined to be, in the fashion of primitive races, bridegroom and bride. He says that the stranger was Volsung, their father, and she declares that his name is, then, Siegmund. Exultant, he springs up, and

with great exertion draws the sword, "Needful," from the ash-tree, and claims her as his wife.

Act II. In a wild and rocky pass stand Wotan and Brünnhilde, the Valkyrie, both in full armor. He bids her aid Siegmund in his fight with Hunding. Promptly she goes, springing from rock to rock up the height, and disappears, calling back that Fricka, his goddess-wife, approaches in wrath. Wildly speeding, Fricka comes in her ram-driven car. She, as the preserver of the home, has heard Hunding's prayer, and bids Wotan punish the guilty wife and her lover. Wotan would defend them, but Fricka reminds him of his own unfaithfulness to her, and demands that he take back the sword he gave Siegmund. Neither arguments nor warnings of the disaster that awaits the gods can move her, and Wotan, sore distressed, finally promises to withdraw his aid from his hero-son. When Fricka goes, calling to Brünnhilde to return, he countermands his decree. Long they talk together, she trying to comfort him in his great sorrow, and he revealing to her the plight of the gods should no mortal restore the ring to its owners. She sees how simply thwarted is his long-cherished hope, and is eager to do his heart's will; but at the thought of her rebelling against his spoken command he threatens her, and wrathfully declaring that Siegmund shall fall, departs. She turns sadly away as Siegmund and Sieglinda approach.

Sieglinda, joyful in being the loved bride of one whom she loves, is yet remorseful over her broken vows, and when she hears Hunding's horncall, she starts from Siegmund's embrace and, delirious with fear, foresees the fight and its disastrous outcome, and falls fainting in her lover's arms. He is bending anxiously over her when Brünnhilde appears before him. She tells him that he is to die. Calmly he ques-

tions her, fearless and unbelieving, and defiantly boasting the prowess of his father's sword. Pitying, she tells him its magic is fled, and promises to care for his wife for the sake of the child that will be born. Then Siegmund, convinced and despairing, would in love despatch the mother, but Brünnhilde, mastered by compassion, stays his hand, and declaring her defiance of Wotan's decree, pledges Siegmund her protection in battle, and goes away.

While Sieglinda still sleeps Siegmund, hearing again Hunding's horn, tenderly kisses her farewell and goes to the mountain top, and mid thunder and lightning meets his foe. Sieglinda, awakened, rushes forward to separate the combatants, but blinded by the lightning, staggers back helpless. Brünnhilde soars over Siegmund and protects him with her sword. Suddenly Wotan appears and holds his spear defensively before Hunding. Brünnhilde draws back in despair, and Siegmund's sword breaks on Wotan's spear. Hunding thrusts Siegmund through the breast and he dies. Brünnhilde hastens to Sieglinda, lifts her on her horse, and disappears with her. Wotan bids Hunding tell Fricka that her husband has avenged her slight, but at his contemptuous gesture Hunding falls dead. Wotan starts up in wrath against Brünnhilde, who has dared to have other will than his, and disappears in the forest.

Act III. On a rocky mountain peak assemble the Valkyries, each with a slain warrior upon the pommel of her saddle. Brünnhilde comes last of all, and bearing Sieglinda. She tells them that Wotan pursues her in great anger, and asks that they hide her in their midst. Sieglinda, aroused from her daze, reproaches Brünnhilde for saving her, but Brünnhilde bids her live that she may bear a son, the world's greatest hero. Enraptured, the woman prays the maidens

to save her child, and as Wotan draws near in thundering clouds Brünnhilde commands her to flee to the forest at the east, where Fafnir guards his gold and where only will she be safe from Wotan's wrath. She gives Sieglinda the fragments of Siegmund's sword, which the child, Siegfried, shall forge anew, and Sieglinda hastens away.

In terrible tempest Wotan arrives and demands Brünnhilde, threatening the Valkyries when they seek to protect and justify her. With firm step, but humbly, Brünnhilde comes forward and faces him, asking her sentence. Great is Wotan's grief, for she, his favorite daughter, knew his heart; but he tells her that her doom is fixed by her deed, that no more a Valkyrie will she ride in battle, no more serve in Valhalla's hall. On this mountain top in unbroken sleep shall she lie, and she shall be given to the man who shall awaken her. The Valkyries raise loud laments and on their knees pray that their sister may be spared the shame of bending to the will of man. Their prayers avail naught, and the All-father dismisses them wrathfully.

Brünnhilde, prostrated at Wotan's feet, asks if her deed was so shameful that shame should henceforth be her lot, and for him to make clear the guilt she cannot own. Long they talk together, she appealing to his own heart's love for Siegmund and he reminding her of his vow to Fricka and of the obedience that was her one duty as a wish-maiden. Sadly he tells her that their companionship is now ended forever, that henceforth they are strangers. At length one last prayer she makes—that while she sleeps hindering terrors may be cast about her, so that only a man of the bravest heart will dare approach and awaken her. Wotan, deeply moved and sorely grieving, raises her to her feet, grants her request, then gazes long into her eyes, and embracing her tenderly, kisses her, with the kiss taking away her godhood.

Her powers gently leave her, and she sinks in his arms. He lays her upon a mossy mound beneath a wide-spreading tree, and after a long look upon her, closes her helmet, lays upon her her shield, which completely covers her body, and slowly turns away. Waving his spear, he commands Loki, the fire-god, to encircle the rock with his flames. Fire springs up and surrounds the peak. Wotan, again stretching forth his spear, weaves a spell that whoso fears the spear of Wotan shall never enter the circle of flame, and passing through the fire, slowly departs.

III. SIEGFRIED

(*Zēkh'-frēt*)

German heroic music-drama. Both music and book by Richard Wagner. First production, Bayreuth, 1876. The scene is laid in the forests of Germany during antiquity.

CHARACTERS

Siegfried	*Tenor*
Mime	*Tenor*
The Wanderer (Wotan)	*Bass*
Alberich	*Bass*
Fafnir	*Bass*
Erda	*Contralto*
Brünnhilde	*Soprano*

Sieglinda wandered far within the forest, and there Mime, the Nibelung, half-brother to Alberich, came upon her, sick and wearied, and took her to his cavern. She gave birth to a son, the promised Siegfried, and died. Mime has reared the lad, keeping him ignorant of his parentage, and purposes that when he is grown he shall kill the dragon, Fafnir, and

thus obtain for him the hoard of gold, the Tarnhelm, and the ring,—the triple treasure that gives world-power.

Act I. Within his sooty cavern, with its large hearth, its anvil, and its tools, Mime hammers upon a sword for Siegfried, discouraged because every sword he fashions the stalwart youth breaks. Siegfried enters, clad in a wild beast's skin and with a silver horn hanging from his shoulder. He is leading a bear, which he mischievously drives toward Mime, who takes refuge behind the forge. After releasing the bear into the woods he takes the sword on which Mime has been working, and with one blow shatters it upon the anvil. Angrily he berates the cowering smith for his lack of skill, and flings himself upon a stone seat. Mime whines of his ingratitude for all the years of shelter and labor, for toys and teaching, and when Siegfried spurns the food he brings him, bursts into sobbing. The youth looks at the cringing dwarf and acknowledges that from him he has learned much, but that he feels only loathing of his presence, and wonders why he ever returns to the smith, when he finds so much more agreeable companions in the forest. With evil cunning Mime tries to make Siegfried believe that it is true affection for him, his father, that bids him return, but Siegfried indignantly repudiates the possibility of Mime's being his father. The beasts and the birds resemble their parents, he argues, and his own face and form as he sees himself in the brook are very different from those of the dwarf. The youth asks Mime for knowledge of his parents, seizing him by the throat and threatening him until he is willing to speak. Then Mime acknowledges that he is none of his kin, that Siegfried's father was slain, and that Sieglinda, his mother, died in giving him birth. When Siegfried demands proof of his words, Mime brings the frag-

ments of his father's sword, "Needful," whereupon Siegfried commands him to weld them together speedily. Siegfried goes off into the forest and Mime sits down on a bench in despair, well knowing that no dwarf can weld the hero's sword.

The Wanderer enters, wrapped in a dark mantle and with broad-brimmed hat down over his missing eye. Mime, frightened, gives grudging welcome, but the Wanderer pledges his head as pawn in a war of wit and tells the smith to ask any three questions and they will be answered. Mime asks first about the Nibelungs, then about the giants, and finally about the gods and their king, Wotan. The Wanderer answers each with explicit knowledge, then in turn asks three, Mime's head now as pawn. First Mime tells him of the Volsungs, then of the sword of Siegmund, which Siegfried must wield if he would kill Fafnir. Rebukingly the Wanderer reveals to the dwarf his evil plan for seizing the gold when Siegfried shall have conquered the dragon, then asks the final question,—By whom shall the victorious sword be welded? Mime, terror-stricken at the hopeless task and Siegfried's certain anger, acknowledges that he has no skill of his own to do it, nor knows who has. The Wanderer says that only he who fear never felt will be able to fashion "Needful" anew, and goes away prophesying that Mime's head, now forfeit, shall fall to the same fearless one.

Mime sinks down behind the anvil trembling. Soon Siegfried enters, and the dwarf, believing that his one hope is in making the young man know fear, describes to him what fear is and how it affects one. Siegfried is interested in the novel experience, and Mime promises to lead him to Fafnir, who will teach him fear. When Siegfried demands his father's sword, Mime says that he could by no means weld

it, that only could one who knew not fear; so Siegfried prepares to weld the blade himself. Meanwhile Mime, realizing that whatever the outcome of Siegfried's encounter with Fafnir, he himself will lose either the hoard or his head, brews a drink to offer Siegfried when the dragon is disposed of, that will put him to sleep so that the dwarf may kill him. Skilfully Siegfried works upon the fragments and at length hammers the metal into shape. While the crafty dwarf pictures the triumph which the possession of the ring will give him, Siegfried puts the finished blade into its socket, swings it triumphantly, and smites the anvil, which is split from top to bottom and falls asunder with a great clatter. Mime falls to the ground helpless from terror.

Act II. In the depths of the forest near the cave of Fafnir Alberich is watching when he sees the Wanderer near, and recoils in dread. Recovering his courage, he taunts the god with his former treachery and threatens him with the curse of the ring. The Wanderer, however, disclaims all desire for the ring, and in proof calls, arousing Fafnir. Alberich tells the dragon of the approaching danger, hoping thereby to gain the ring as reward for his warning; but the dragon cares not, and Wotan, leaving, tells Alberich that he need fear only Mime, for Siegfried knows not of the treasure.

Alberich hides as Siegfried and Mime come, the latter trying to frighten the young man with descriptions of the dragon's terrors. Mime hides for safety and Siegfried seats himself under a tree until the dragon shall come forth. He is meditating upon his mother, and listening to the songs of the birds, which he wishes he understood. He blows his horn and the dragon rushes out. Undaunted by the creature's terrifying roar and fierceness, Siegfried cleverly evades his coils, and after a fierce fight buries his sword in the drag-

on's heart. A few drops of the dragon's blood spurt stingingly upon his hand and he carries it to his mouth. Suddenly he finds that he understands the songs of the birds. Listening, he hears one telling him of the treasure within the cave, of the Tarnhelm and the ring. He enters, and while within Alberich and Mime come from their hiding-places, each seeking the treasure Greedily they quarrel for the possession of it, but both again hide as Siegfried reappears with Tarnhelm and ring. He hears again the bird's song, and it tells him of the treachery Mime plans against him. The dwarf comes with his brew, which he offers Siegfried, exulting that the hoard is so nearly gained. Siegfried, when the dwarf has persistently urged the drink upon him, realizes the plot, and with one blow strikes him dead, then throws his body into the cave and closes the entrance with the body of the dragon. He lingers under the linden-tree, listening again to the bird. Now the song is one of triumph and promised reward. He learns that a bride awaits him, Brünnhilde, the Valkyrie, sleeping on a fire-encircled mountain peak, and may be won by him who knows no fear. Siegfried springs up and follows the bird's flight.

Act III. To a wild and rocky region at the foot of the mountain the Wanderer comes, and there calls upon Erda to tell him of the future. Wearily she rises out of her long sleep, and to his eager questions has little of prophecy, but refers him to the Norns. The Wanderer, knowing of the day of doom for the gods that she has already foretold, would learn how to delay its dawn. She tells him to ask Brünnhilde. With a final word of startling revelation Erda sinks back into the ground, and Wotan, having learned that the heroic Volsung has won the Nibelung's ring and is now on his way to the circle of flame, awaits his coming. Sieg-

fried approaches, following the bird, which has but now escaped his vision. Wotan challenges him and Siegfried, defiant, will brook no delay. He catches sight of the fire-encircled peak above him and starts forward, determined. The Wanderer bars the way, presenting his spear and saying in warning that once before has "Needful" been broken upon it. Siegfried then knows that his father's slayer stands before him, and, undaunted, eagerly strikes with his sword. The spear falls shattered. Wotan, thus made aware that his power is ended, calmly picks up the fragments and goes away, back to Valhalla, where he tells the gods that their day is over, and bids the heroes hew down the world-ash.

Siegfried springs up the sheer and dangerous cliff, blowing his horn gaily, and, unterrified, passes through the flames into the circle. There under a tree lies a figure in armor. He removes the helmet and shield, and entranced at the sight of the beautiful maiden before him, kisses her fervently upon the lips. She awakens and beholds him with delight. Long and gently he woos her, for the first time experiencing through his awe and tender reverence the emotion of fear. He overcomes her maidenly alarm, and at last makes her willing for love of him forever to leave the deathless state and the bliss of Valhalla and share with him a mortal's lot, facing a mortal's death.

IV. GÖTTERDÄMMERUNG

(*Goet-ter-daem'-mer-ungk*)

(THE TWILIGHT OF THE GODS)

German heroic music-drama. Both music and book by Richard Wagner. First production, Bayreuth, 1876. The scene is laid in the forests of Germany during antiquity.

CHARACTERS

SIEGFRIED	*Tenor*
GUNTHER	*Baritone*
ALBERICH	*Baritone*
HAGEN	*Bass*
BRÜNNHILDE	*Soprano*
GUTRUNE	*Soprano*
VALTRAUTA	*Mezzo-Soprano*
WOGLINDA, WELLGUNDA, FLOSSHILDA — Nymphs of the Rhine	*Soprano*, *Mezzo-Soprano*, *Contralto*
FIRST NORN	*Alto*
SECOND NORN	*Mezzo-Soprano*
THIRD NORN	*Soprano*

Vassals (tenors and basses) and women (sopranos).

PRELUDE. Upon the rocky mountain top near the Valkyrie's rock through the night the three Norns sit twisting their rope of fate and singing of the past, the present, and the future. They tell how once they sat beneath the great world-ash, near the limpid well of wisdom, for a daily draft of which Wotan sacrificed an eye; how Wotan had fashioned his unconquerable spear from a limb of the ash, which thereafter died; and also how the All-father came home bringing the spear in fragments and bade the gods cut down the ash-tree and pile it like fuel about Valhalla, within whose hall he now sits upon his throne in silence, with all the gods about him, waiting the end of his rule. Suddenly their rope breaks, and as dawn dims the light of the flames the Norns slowly disappear in the ground, seeking Erda, their mother.

With daybreak Siegfried and Brünnhilde come out of the cave where they have made their home. He, clad in armor and with sword and shield, starts out upon the quest of fresh exploits. Brünnhilde leads to him her horse for his journey, and courageously sends him forth to his hero's task, yearningly bidding him not to forget her, as she waits his return within the circle of flame. With great love Siegfried pledges

her his devotion, giving her the Nibelung's ring as seal of their troth, and bids her farewell. She watches him out of sight, listening to the notes of his hunting-horn as he goes down the mountain.

Act I. Within the hall of Gunther the Gibichung's ancestral castle on the Rhine, Gunther and his sister Gutrune sit talking with Hagen, their half-brother. Hagen is the son of their mother, Grimhilde, and Alberich, the Nibelung, and from his father knows the story of the ring, which is in Brünnhilde's possession, and that Siegfried is now approaching the castle. Filled with treacherous designs to restore the ring to his father, Hagen plots to obtain it, and to that end suggests to Gunther that it is his duty to his house to marry. He tells him of the peerless Brünnhilde, but Gunther is daunted by the wall of flame that surrounds her. Hagen tells them that Siegfried, the hero who alone can pass the barrier, is coming, and they plot to win his assistance. At Hagen's suggestion Gutrune agrees to win Siegfried by giving him a potion that will blot out all memory of Brünnhilde and center his love in herself.

Siegfried's horn is heard and he approaches by boat with Brünnhilde's horse, Grane. Gunther and Hagen go to the landing to welcome him. They greet him as a friend and conduct him to the hall. Siegfried wonders that they call him by name, and Hagen says that the Tarnhelm, which hangs at his belt, is sign enough. He tells Siegfried that the magical helmet bestows a change of form or invisibility upon its wearer, and asks him about the hoard and the ring. Siegfried replies frankly that the hoard remains within the cave, guarded by the dragon's body, and that a woman wears the ring.

Gutrune offers the guest a horn of wine, and Siegfried,

in his heart drinking to Brünnhilde, drains a draft that deprives him of all memory of her. Looking upon Gutrune, he finds her very beautiful and desires her for wife. He asks Gunther if he has a wife, and at Hagen's suggestion Gunther tells Siegfried that there is one whom he would marry, but that she is surrounded by flames which he dare not attempt to pass. His words much impress Siegfried, but why he cannot remember. He offers to pass the circle of flame and win the maiden as Gunther by the aid of the Tarnhelm, if he may himself have Gutrune to wed. The two men then solemnly swear blood-brotherhood, and set out together for the rock of the Valkyrie. Hagen is left in charge of the castle, and gloatingly plans how to obtain possession of the ring and avenge its theft from his father.

Upon the mountain summit Brünnhilde longingly awaits her husband's return. Her sister, Valtrauta, appears before her and tells her how Wotan that day, as he sat on his throne among the gods, who now no more eat of the apples of youth, remembered Brünnhilde, and murmured that if she but gave back the ring to the Rhine-maidens, gods and the world would be made free of its curse. Brünnhilde cries out in alarm, and tells Valtrauta that the ring is the pledge of Siegfried's love and that with it she will never part, though Valhalla fall. Valtrauta has gone away with Brünnhilde's message of defiance, when suddenly a horn is heard and Brünnhilde starts up in great joy, thinking that Siegfried has returned. She sees, however, a stranger, a dark man, far different from Siegfried, who, nevertheless, steps through the flames and approaches her. With the voice of Gunther he claims Brünnhilde as his bride, for he has made way through the fire. Brünnhilde, horrified, resists him and holds up the ring as guard. Then Siegfried, in the form of another, wrests from his own loved wife the ring

and commands her to enter the cave. Drawing his sword to lay between them as symbol of his loyalty to Gunther, he follows her.

Act II. Hagen as he guards the hall of the Gibichungs is in his sleep visited by Alberich, who urges him to desperate endeavor to seize the ring, whose power Siegfried does not know. Hagen promises to accomplish it and awakens just as Siegfried returns, the ring upon his finger, and announces the success of his quest and that Gunther, with Brünnhilde, follows him. Gutrune comes to meet Siegfried, who claims her as his bride, and they repair to the hall. The vassals are summoned and soon Gunther and Brünnhilde arrive by boat and are given a royal welcome. Siegfried and Gutrune come to meet them. Brünnhilde, pale and downcast, looks not up until Siegfried's name is mentioned, then with a joyous cry she recognizes him and rushes toward him, but he looks upon her as upon a stranger. To her questions he replies that he is to marry Gutrune, as she Gunther, and when she almost swoons with dismay he places her in the care of her promised husband. She sees her ring upon his finger, and turning to Gunther, asks what he did with the ring he took from her. He is confused and then she realizes what has been done, and declares that Siegfried is her husband.

Gunther, alarmed, thinks that Siegfried has not respected his oath to protect Brünnhilde as a brother's bride, but Siegfried takes his oath, swearing upon the point of Hagen's spear that the accusation is false. Brünnhilde also takes her oath in the same manner, upon the same spear, that Siegfried alone is her husband. However, the preparations for the double wedding continue, and Siegfried, Gutrune, and the vassals return to the hall, while Gunther and Hagen are left alone with Brünnhilde, who is beside herself with grief.

Hagen offers to avenge her wrong by slaying Siegfried, but Brünnhilde contemptuously declares that to be impossible, for she herself has made him invulnerable, all but his back, which would never be exposed to the foe. Gunther, convinced that Siegfried has betrayed his trust, plots with Hagen and the despairing Brünnhilde to slay the hero on the morrow, making the deed appear like a hunting accident to the then-widowed Gutrune.

Act III. To a wild valley on the banks of the Rhine Siegfried has wandered in his search for the quarry. The three Rhine-maidens rise to the surface of the water and beg him to restore to them their ring. He refuses and they seek by wiles and warnings to make him give it up, at last telling him that he is to die that very day. He who knows no fear laughs to scorn their prophecy, though not blind to their beauty. When they have disappeared Gunther, Hagen, and the hunting party come and find a place in the valley to take their refreshment. Hagen asks Siegfried the story of his life and the fearless hero relates it. When he has told of the songs of the birds and the finding of the Tarnhelm and the ring, he drinks from a horn into which Hagen has put an antidote for the draft of forgetfulness that Gutrune had given him. Then, unsuspecting, he relates how first he passed through the fire and found and awoke Brünnhilde, wooing and winning her. All are amazed, and Hagen, who has stolen up behind him, plunges a spear into his heart. Siegfried, thinking only of Brünnhilde, sees a vision of her beckoning to him, and with her name on his lips, dies, while Gunther remorsefully bends over him. The hunters place his body upon a shield and bear it back to the hall.

Into the hall of the Gibichungs comes Gutrune from her chamber at nightfall, eagerly awaiting the return of the

hunters. Hagen enters and tells her that her husband has been slain by a wild boar. The vassals follow him and lay the body upon a bier in the center of the hall. Hagen claims Siegfried's ring as his right, but Gunther declares that it should belong to Gutrune. They draw their swords and in the fight Gunther is killed. When Hagen approaches the corpse to take the ring, the hand of the lifeless body is raised threateningly, and all start back in horror.

Brünnhilde enters and approaches the bier, bending over the body of her husband in grief and tenderness, her anger gone. She takes unhindered the ring from his finger and puts it once again upon her own hand. Then she bids the vassals build a huge funeral pyre upon the river-bank. She declares her purpose of perishing in the flames with him, and bids the Rhine-maidens come and from the ashes take the ring, thus purged evermore of its curse. With her own hand she applies the torch to the pyre, and springing upon her horse, Grane, she dashes into the midst of the flames, which rise high about her. They die out at length, and the river rises up and overflows its banks, dashing its waves where glowed the fire. The Rhine-maidens swim up and get the ring, and Hagen, rushing in to seize it first, is drawn by them under the flood to his death. The black ravens of Wotan fly from encircling the pyre to carry the news to Valhalla, which, now aflame, glows in the sky, while the gods are seen sitting calmly within, awaiting their long-predicted doom.

DER ROSENCAVALIER

(*Der Rōz'-ĕn-kahv-ah-lēēr'*)

(THE CAVALIER OF THE ROSE)

GERMAN comic grand opera. Music by Richard Strauss. Book by Hugo von Hofmannsthal. First production, Dresden, 1911. The scene is Vienna, Austria, in the eighteenth century, during the reign of Maria Theresa.

CHARACTERS

BARON OCHS OF LERCHENAU.....*Bass*
HERR VON FANINAL.....*Baritone*
VALZACCHI, an intriguer.....*Tenor*
OCTAVIAN, Count Rofrano.....*Mezzo-Soprano*
PRINCESS VON WERDENBERG.....*Soprano*
SOPHIA, daughter of Herr von Faninal.....*Soprano*
MARIANNE LEITMETZER, duenna of Sophia.....*Soprano*
ANNINA, a companion of Valzacchi.....*Alto*

A singer (tenor), a flute player, a notary, commissary of police, four lackeys of Faninal, a master of ceremonies, an innkeeper, a milliner, a noble widow and three noble orphans, a hair-dresser and his assistants, four waiters, musicians, guests, two watchmen, kitchen servants, and several suspicious apparitions.

ACT I. Within the luxurious apartments of Princess von Werdenberg, whose husband, the Field Marshal, is in Arabia on a hunting trip, she is entertaining a young cavalier, Octavian, Count Rofrano. He is complimenting her on her beauty and charm and paying her loverlike attentions, while she, taking delight in the handsome youth, conceals her misgivings about her own fading attractions. Suddenly a loud and persistent ringing of the bell is heard, and the princess fears that by some chance her husband has returned. The resourceful Octavian, however, puts on woman's clothes,

that he may appear as the waiting-maid. The visitor proves to be a provincial cousin of the princess's, Baron Ochs of Lerchenau. He comes to confide in her a plan by which he may obtain money, of which his estate stands greatly in need. He purposes to marry Sophia, daughter of Herr von Faninal, the rich army contractor. The baron, pompous and of great self-conceit, frankly avows that money alone is the motive for this alliance, though he is not loath to boast of his many social conquests. He plans to follow the established custom of sending to the young lady by an ambassador a silver rose, symbolic of his love and fidelity. He asks the princess to advise him whom to send.

She invites him to lunch with her and they are served by Octavian in his new rôle. The baron pays considerable attention to the supposed maid, and even goes so far as to make an appointment to meet her. The princess is angered by the nobleman's fickleness, and thinking to complicate matters, suggests Octavian as cavalier of the rose. The baron, well-pleased with the idea, departs. Tradespeople come for orders, a hair-dresser serves the princess, a noble widow with three noble orphans seeks assistance, and various matters of business are transacted. The princess, facing her looking-glass, sees that she is growing old, and thinks pensively that Octavian will soon no longer care for her. She fears that she has made a mistake in suggesting him as rose-cavalier, if she would continue to hold her sway over him.

Act II. Into the ornate salon of the rich and socially ambitious Faninal comes Octavian with dignified and solemn attendants, bearing the silver rose, which as ambassador of the elderly and boorish Baron Ochs he presents to Sophia. Faninal is greatly elated at having so close a connection with nobility. Octavian, when he first sees Sophia, falls in love

with her and thinks only of winning her for himself. Sophia is equally taken with him, and when the baron comes with his retinue to talk with Faninal about the marriage settlements, she feels as strong aversion to him as she felt attraction to his ambassador.

The baron makes clumsy and vulgar overtures to her, but when he and her father withdraw, Octavian's advances are much more satisfactory. Two of the baron's men, whom he has left to observe the young people, report to him the situation, and enraged and jealous, he returns to the salon. An excited discussion occurs, in which Octavian tells him of Sophia's antipathy, which the baron resents, as her father has already promised him her hand. Octavian is so incensed at the baron's unmannerly wooing that he makes game of him in every way, and at length the two men draw their swords. The baron is as deficient in valor as in refinement, and at a slight cut on the arm he shouts that he is murdered. Servants enter, and taking sides with the contestants, create a great fracas. Faninal commands his daughter to accept the baron on pain of spending her life in a cloister. The baron is given wine and left alone to recover, which he speedily does when he remembers his appointment with the maid of the princess.

Act III. To a private room of a hotel in the suburbs of Vienna Octavian, with a maid's dress over his own costume, comes with some of the baron's servants, whom he has bribed to help carry out his plan. A table is set, music provided, and everything made gay and festive, according to the baron's orders. When he comes landlord, waiters, and attendants beset him to know if everything fulfills his wishes. So persistent are they that the baron's efforts to carry on a flirtation with Octavian are frustrated. He orders food brought, but the coy maid refuses everything. At length so intracta-

ble is she, with her moralizings and her emotions over the music, so persistently cold to his ardors, that he is greatly irritated.

Faces appear and vanish unaccountably, strange apparitions enter, and the baron thinks that the room is haunted. Frightened and furious at the upsetting of his plans, he is already in a terrible state when the Guardian of Public Morals enters and asks to know the maid's name. The baron vouches for her as his betrothed, Sophia. Herr von Faninal comes in, with Sophia, the princess, and others, and indignantly exposes the fraud. Octavian slips from his disguise, and the baron is the butt of the laughter and the wit of all. When Octavian insists that Sophia is his betrothed and not the baron's, and Faninal gives his consent to the transfer, the baron rushes away in mortification. The princess, at first greatly exasperated, decides to be magnanimous, and when the young couple become oblivious to her presence, she silently leaves them.

THE TALES OF HOFFMANN

(LES CONTES D'HOFFMANN)

FRENCH sentimental grand opera, after three tales by E. T. A. Hoffmann. Music by Jacques Offenbach. Book by Jules Barbier. First public production, Paris, 1881. The scenes are laid in various parts of Europe in the nineteenth century.

CHARACTERS

THE POET HOFFMANN ..... *Tenor*

COUNCILOR LINDORF, COPPELIUS, DAPERTUTTO, DOCTOR MIRACLE — his opponents. (Usually one artist.) *Bass or Baritone*

SPALANZANI, an apothecary ..... *Tenor*

COUNCILOR CRESPEL, father of Antonia ..... *Bass*

ANDRES, COCHENILLE, PITTICHINACCIO, FRANZ — (Usually one artist.) ..... *Tenor*

LUTHER, an innkeeper ..... *Bass*

NATHANIEL ..... *Tenor*

SCHLEMIHL, admirer of Giulietta ..... *Bass*

HERMANN ..... *Bass*

NICKLAUSSE, friend of Hoffmann ..... *Mezzo-Soprano*

OLYMPIA, GIULIETTA, ANTONIA, STELLA — The ladies with whom Hoffmann falls in love. (Usually one artist.) ..... *Soprano*

THE MUSE ..... *Mezzo-Soprano*

A SPIRIT ..... *Mezzo-Soprano*

Prologue. Within a tavern at Nuremburg a gay crowd of students is gathered, drinking, singing, and making merry. Nathaniel proposes the name of Stella, a beautiful singer at a near-by theater, as a toast, and all drink. They wonder where Hoffmann, the poet, known to be her admirer, is and call for him just as he enters with his friend, Nicklausse.

Hoffmann is grave and sad, and silently sits down at a table, holding his head in his hands. The students question him, and at length he sadly starts to tell them of something that happened but now at the theater, but breaks off and bids them laugh and drink with him. All are his friends but Councilor Lindorf, who in various guises appears always as his evil genius. They demand of Hoffmann the song of Klein-Zach, the dwarf, and he is singing it when suddenly he describes, instead of the dwarf's features, those of the beautiful singer for whom he left his father's house. They rally him, saying that he is in love. He, however, orders the punch lighted and speaks scornfully of love and of all women; then confesses that he is in love with three women, and asks if his friends would care to hear the story of his foolish loves. Eagerly they reply that they would, and settle down to smoke and to listen. Hoffmann begins his tale by saying that the name of the first was Olympia.

Act I. Hoffmann enters a physician's room, richly furnished, in the house of the noted scientist, Spalanzani, with whose beautiful daughter he has become enamored by glimpses of her through the window. He lifts the portière to an inner room and sees her lying asleep, and meditates on her beauty and the love he feels for her. Nicklausse enters and his words show that he has no delusions about Olympia. Spalanzani comes with his guests and, summoning Cochenille to bring Olympia, he presents her to them. With much emotion Hoffmann watches the young woman, whose beautiful eyes, shapely figure, and fine apparel win flattering comments from the guests. Spalanzani says that his daughter will sing for them, so the harp is brought and he accompanies her. The performance is very creditable and soon supper is announced. As Hoffmann steps forward eager to escort her,

Spalanzani tells him that she is a bit tired and asks him to remain with her. When her father has conducted her to a seat and gone out, the delighted lover approaches her deferentially. He avows his love for her and as he happens to touch her shoulder she answers him "Yes." He is exultant and taking her hand, gently presses it, whereupon she rises, walks up and down, and then goes off into her room. He is about to follow when Nicklausse comes in, and Hoffmann excitedly tells him of his avowal and that she loves him. Nicklausse, still skeptical of her charm, takes him away to the feasting.

Coppelius comes in great fury, declaring that he has been robbed by Spalanzani and that he will have his revenge. He rushes into Olympia's room as the guests reënter and the dancing begins. Hoffmann desires to dance with Olympia and they waltz out of the room together, while the guests comment on her marvelous dancing and the speed with which she moves. After a time there are excited cries and Hoffmann and Olympia reappear dancing madly. Nicklausse tries to stop them but receives a violent blow. It is only when Spalanzani touches Olympia on the shoulder that she ceases her motion, and Hoffmann disengages himself and falls on a sofa exhausted. Cochenille conducts her to her room and Nicklausse asks if Hoffmann is dead. Spalanzani says he is not, but that his eyeglass is broken. Cochenille enters in great excitement and a sound of breaking springs comes from Olympia's room. Spalanzani exclaims that she must be broken, and Hoffmann rushes toward the room as Coppelius issues, laughing and saying that she is smashed! Spalanzani is denouncing Coppelius when Hoffmann returns exclaiming that Olympia is an automaton. The guests burst into loud laughter at his expense, while Spalanzani in despair laments his ruined masterpiece.

Act II. In the gallery of a palace overlooking the Grand Canal in Venice the guests of Giulietta, a courtesan, are seated. Giulietta and Nicklausse are heard singing a barcarole celebrating the beautiful night of love, and soon enter. Hoffmann, who is among the guests, sings a bacchic song celebrating pleasure. Schlemihl enters and is introduced to Hoffmann, whom he greets with surly humor, which Hoffmann meets with irony. Giulietta invites her guests to the gaming tables, and as Hoffmann offers his hand to conduct her Schlemihl jealously comes between them. Hoffmann and Nicklausse linger behind and his friend tells the poet that he has two horses saddled and will carry him off at the first symptom of infatuation. Hoffmann denies the possibility of his falling in love with a courtesan, and as Nicklausse warns him, saying that the devil is clever, Dapertutto appears at the back. Hoffmann laughingly wagers his soul that the devil cannot make him love her, and they go out.

Dapertutto accepts the challenge given the devil and plots Hoffmann's conquest. As Giulietta appears he places a ring containing a fine diamond upon her finger and orders her to use her fascinations to obtain for him the image of Hoffmann, saying that he heard him deny her power. Quite willingly she promises to do it. Hoffmann comes as Dapertutto leaves, and when he also starts to go Giulietta wilily causes him to declare his love for her. She tells him that it may cost him his life, for Schlemihl may strike him dead, but she offers to follow him wherever he goes. Quite deceived by her apparent love and devotion he is in an ecstasy of joy. She asks him for a reflection of himself to keep in her heart and holds a polished glass before him; then her tone suddenly changes and she calls Schlemihl. He enters followed by Nicklausse, Dapertutto, Pittichinaccio, and others. Giulietta in a low voice tells Hoffmann that Schlemihl has the key to her house.

Pittichinaccio and Schlemihl advance threateningly toward Hoffmann, and Dapertutto, telling him that he is pale, holds the glass before him, from which Hoffmann starts back in amazement. Giulietta announces that the gondolas have arrived and that it is the hour for barcaroles and farewells. Schlemihl conducts the guests away; Giulietta goes out, but Dapertutto remains. Nicklausse tries to get Hoffmann to go, and when he refuses, determines to watch over his friend. Schlemihl returns and Hoffmann demands of him a certain key. He refuses to give it and they fight, Dapertutto having proffered Hoffmann his sword. Schemihl falls mortally wounded and Hoffmann takes the key from around his neck. He rushes toward Giulietta's room, but in a moment returns and sees her going off in a gondola with Pittichinaccio. Nicklausse rushes in, saying that the police are coming, and drags away Hoffmann, while Giulietta and Pittichinaccio laugh derisively.

Act III. In a humble German home in Munich, Antonia is seated at the clavichord singing and thinking of her lover, Hoffmann, from whom she has been suddenly separated. Her father enters and gently reproaches her for singing against his wishes. She again promises that she will not and goes out, and Crespel muses sadly on her frailty. She has inherited from her mother a wonderful voice, but now she is ill of consumption and her father is in an agony of fear that some day while singing she will bring on fatal symptoms. Franz, the old and deaf servant, comes in, and after giving him orders to admit nobody, Crespel goes out. Franz is capering around, under the impression that he can dance, when Hoffmann and Nicklausse enter.

Hoffmann sends Franz for Antonia, who soon enters in great delight at seeing him. Nicklausse goes out and the

lovers are left together to talk over their sudden separation, the reason for which neither knows. Hoffmann promises to make her his wife on the morrow, and joyously they plan the future. Longing to sing to him as she used to, she breaks her promise to her father and they sing. She grows faint and after vainly trying to go on stops. She hears her father coming and goes out. Hoffmann hides, thinking to learn the reason for Crespel's command about the singing. Crespel thinks that Hoffmann is there, and when he does not see him he consigns him to the devil.

Scarcely is the word spoken before Franz announces that Doctor Miracle has come. Although Crespel refuses to admit the weird doctor, whom he believes to be an assassin, Miracle appears, saying that he can cure Antonia and asking to see her. Crespel refuses and threatens him, but the doctor simply extends his hand toward Antonia's room and the door opens. Crespel and Hoffmann, from his hiding-place, watch in strange horror as the doctor acts as if Antonia had entered, taken the chair he placed for her, extended her hand and let him count her pulse. He commands her to sing and the two observers chill with fright when Antonia's voice is heard singing. Doctor Miracle seems to dismiss her and the door to her room closes quickly. The doctor takes vials from his pocket and leaves them for her with directions. Crespel pushes the doctor through the door but in a moment he appears walking through the wall. Crespel at last drives him away, himself going out with him.

Antonia reënters the room and Hoffmann adds his entreaties that she should not sing. They part happily, looking forward to their marriage on the morrow. She falls in a chair and Doctor Miracle appears suddenly behind her. He argues with her not to bury her voice, her great talent, in a home when the applause of multitudes could be hers. Her

love for Hoffmann helps her to withstand the temptation, and her heart longs to confide in her dead mother. Doctor Miracle tells her that her mother speaks through him. Thereupon her mother's portrait upon the wall lights up and her mother's voice calls her. Miracle seizes a violin and bids Antonia join with her mother in singing. Antonia's voice soon fails her, but Miracle urges her on until she stops breathless. She falls on a sofa dying, and Doctor Miracle, laughing, sinks through the ground. Her father rushes in and she expires in his arms. Hoffmann comes, and Crespel thinks it is he who has killed her by bidding her sing, and makes at him with a knife, but Nicklausse stops him. Hoffmann calls out for a doctor, and Miracle appears and, feeling Antonia's pulse, pronounces her dead, while her father and lover bend over her in grief and despair.

Epilogue. In the tavern at Nuremburg Hoffmann is bringing the story of his three loves to a close. The students heartily applaud him and he tells them that there is left after love only the intoxication and oblivion of alcohol, for the doll-woman is smashed, the true woman is dead, and as for the false woman—her fate accords with her nature, and he jovially sings the last stanza of his interrupted song of Klein-Zach. They all go into another room to continue their carousing, but Hoffmann remains as if in a stupor, meditating deeply.

In an aureole of light the Muse appears to him, telling him that she is left to him, that her love is his, and that when the man of passion is no more, the poet survives. She says that love makes great, but tears make still greater, and vanishes. Hoffmann voices the solemn ecstasy with which his soul is filled, and gives himself up fully to the fire that the Muse has inspired within him. He falls face forward on

the table. As he lies thus Stella enters and approaches him, but Nicklausse, ever his good genius, tells her that Hoffmann is dead drunk and she is too late. So she goes out, led away by Councilor Lindorf, yet she pauses long enough to look lingeringly at the poet and throw a flower from her bouquet at his feet.

TANNHÄUSER

(*Tann'-hoy-zer*)

(OR, THE SINGERS' CONTEST AT THE WARTBURG)

GERMAN tragic grand opera, founded upon Hoffmann's novel, "Sängerkrieg," and a poem by Ludwig Tieck. Both music and book by Richard Wagner. First production, Dresden, 1845. The scene is the vicinity of Eisenach at the beginning of the thirteenth century.

CHARACTERS

HERMANN, Landgrave of Thuringia		*Bass*
TANNHÄUSER	Minstrel Knights	*Tenor*
WOLFRAM VON ESCHENBACH		*Baritone*
WALTHER VON DER VOGELWEIDE		*Tenor*
BITEROLF		*Bass*
HEINRICH DER SCHREIBER		*Tenor*
REINMAR VON ZWETER		*Bass*
ELIZABETH, niece of the Landgrave		*Soprano*
VENUS		*Soprano*
A YOUNG SHEPHERD		*Soprano*
FOUR NOBLE PAGES		*Soprano and Alto*

Thuringian nobles and knights, ladies, elder and younger pilgrims, sirens, naiads, nymphs, and bacchantes.

According to Teutonic mythology Holda, the northern Venus, dwelt in a hollow mountain known as the Hörselberg, where all the delights of love were enjoyed by her devotees.

ACT I. Within the Hörselberg amid flowery dells and by a limpid lake nymphs and sirens, naiads and bacchantes, and many loving couples are dancing or resting on mossy banks, and taking their pleasure in a roseate atmosphere far different from that of earth. Venus reclines upon her couch. Tann-

häuser, a minstrel knight, the many-times winner of the Singers' Contest at the Wartburg, has voluntarily sought this abode of the goddess of love and beauty and for a whole year has been fascinated by her charms and under the spell of her power. Now, however, he is satiated with pleasure and longs for the mingled sadness and joy of the earth life. He is kneeling by the couch of the goddess, but dejected and abstracted. To her questions he confesses that he would breathe the air of earth once more. She tries to renew his thralldom and bids him play upon his harp and sing of the joys of love. He rises and stands before her and with somewhat of his former fervor he sings her praise, pledging himself always to sing only of love; but soon he falters and passionately yearns to be free, as a mortal to go forth to struggle, whatever may come of it. Venus is deeply grieved and exerts her softest enchantments to hold him. As she rises before him in her beauty she is angered to see that his gaze is into the past and not upon her. She spurns him, bidding him go, but, warning him that human intolerance will refuse him welcome, she tells him to return to her without fear.

Suddenly Venus and all her nymphs vanish, the roseate light changes to the clear air of day, and Tannhäuser is lying upon a hill slope near the Wartburg. Sheep are feeding near and a shepherd boy on a near-by height is singing a ballad of Venus and the fabled joys of her realm. Beside the highroad at the crossways is a shrine to the Virgin. A band of venerable pilgrims in penitential garb passes chanting their prayers for the forgiveness of their sins. The shepherd boy calls out for them to pray for him at Rome, and they wend their way past the shrine and down the valley filling the air with prayer. Tannhäuser, conscience-stricken for the year he has wasted in pleasure, falls on his knees before the shrine and prays for mercy.

The Landgrave's hunting party of minstrel knights comes, and observing the knight, accosts him. Surprised, they recognize him as their long-absent fellow minstrel, Henry. Some are still jealous of his former triumphs, but Wolfram von Eschenbach joyfully greets him and the others follow his example. When they question Tannhäuser of his absence, he says that he has wandered in a land where there was for him no peace. The Landgrave urges him to return with them to the Wartburg, but he says that henceforth he is a wanderer. Wolfram reminds him of Elizabeth, the Landgrave's beautiful niece, whom he once loved. He trembles at her name, but is determined to depart. Then Wolfram, himself long a devoted lover of Elizabeth and nobly desiring only her happiness, begs the Landgrave's permission to disclose the fact that since Tannhäuser went away Elizabeth appears no more at the song contests and has become wan and sorrowful. Tannhäuser, greatly heartened, for long since he loved her, now consents to return and take part in the tournament of song upon the morrow. The knights raise a joyful chorus of welcome and all repair to the hall.

Act II. Within the great Hall of Song of the Wartburg Elizabeth stands radiant with love and hope, awaiting the coming of Tannhäuser. She addresses the dear walls that have witnessed her happy dream of love and that of late she had shunned for their too painful memories. Through a secret door comes Wolfram conducting Tannhäuser, who flings himself, adoring and penitent, at the feet of his loved lady, while Wolfram in quiet self-effacement withdraws. Elizabeth, in maidenly confusion at the homage offered her, bids Tannhäuser arise, but he confesses with contrition that he has wandered far and that only the memory of her remains from the oblivion of the past. Generously she forgives

him for she knows not what, and rejoicing together in their love, they vow never to part again.

As the Landgrave approaches Tannhäuser leaves, and Hermann greets her with great tenderness, glad that again she honors with her presence the minstrels' meeting. From the balcony where they stand apart they watch the knights and nobles with their ladies come into the hall and take their places, followed by the minstrel knights, all greeting the Landgrave and Elizabeth and uniting in a chorus of praise of the noble Hermann for his patronage of the art of song. When all are seated the Landgrave makes announcement of the contest, welcomes Tannhäuser again to the ranks he has honored, gives the theme of the contest as love and the signs by which it is known, and proclaims the prize to be bestowed by Elizabeth as whatever is the dearest desire of the winner.

Four pages then mingle the lots in a golden cup from which Elizabeth draws, and Wolfram von Eschenbach is announced as the first singer. He rises and unassumingly sings a lofty strain of a love that is prayerful and void of wild desire,—a song filled with a noble tribute to one unnamed but not unknown to the hearers. Tannhäuser, aroused by the singer's restraint, which he takes for coldness, starts up in his place and protests that love is not such. Walther von der Vogelweide resents such criticism and himself expatiates upon a scarcely less noble love. Tannhäuser more and more hotly continues his protest and Wolfram defends his ideal, abating not a whit from the worshipful attitude of heart. Whereupon Tannhäuser, all too impatient, and mindful of the goddess in whose praise alone he has vowed to sing, bursts out in scorn, saying that one might thus love a star; then ardently he pictures the sensual pleasures of love. Biterolf hotly springs to his feet and, voicing the general indignation, challenges Tannhäuser for the insult he has given to womanhood

and to the ideals of chivalry. His words win great applause, and Tannhäuser in anger taunts him for his grim, wolflike visage, and avows it impossible for him ever to know the delights of love; then, wildly exultant, he extols Venus and bids the knights go enjoy her pleasures if they would know love.

The knights now rush upon him with drawn swords, ready to slay him for his blasphemous words and for the confession that he has been at the Hörselberg. Only Elizabeth's impassioned intercession for him, as she springs from the dais and stands to shield him, prevents his death. She pleads for his life, condoning not in the least his sin, but begging the knights that as upon her he has struck the deepest blow, they may listen to her prayers and spare him, nor forbid him hope of Heaven's forgiveness. As they fall away from him, who is now conscious of his defilement and deeply penitent, the Landgrave tells him that a band of pilgrims, of which the elders started that very day, leave on the morrow for Rome, there to pray for absolution from their sins. He bids him join them, and by prayers and penitence seek pardon, if pardon may be found, for this his so great sin. From afar comes the chant of the pilgrims as they wend their way, and Tannhäuser, desiring only forgiveness, rushes out to join them.

Act III. Along the path by the crossways Wolfram von Eschenbach comes one afternoon and beholds Elizabeth kneeling before the shrine of the Virgin. There often has Wolfram seen her as daily in all the year since Tannhäuser's departure she has knelt there in prayer for him. The pilgrims have long since been expected home and Elizabeth, pale and worn with suspense, is ever hoping that he may return with them, pardoned and nevermore to leave her. Wolfram, still unselfishly devoted, joins his prayers with hers that her lover may be restored to her. They are both aroused by

the sound of the pilgrims' chorus. They approach, wearily but happily returning from the long and painful journey on foot. Wolfram and Elizabeth stand at one side and watch them pass, eagerly scanning each face to see if Tannhäuser is among them.

As the last one passes and he has not come, Elizabeth in utter despair sinks before the shrine and in agony prays for death, vowing that while life shall last she will remain consecrate to the Virgin, and interceding for the loved sinner, who still wanders afar. At length slowly and weakly she goes toward the castle, with a gesture thanking Wolfram for his faithful sympathy and bidding him farewell. He watches her out of sight and sorrowfully meditates on her impending fate; then as the twilight falls and the evening stars come out he takes up his harp and sings a strain filled with a holy melancholy, commending the soul of his loved one to the tender care of the heavenly hosts.

As the song dies away a lone pilgrim, more weary and footsore, more bowed and tattered than the rest, comes leaning heavily upon his staff. Wolfram with difficulty recognizes Tannhäuser, and when he sees the worn and hopeless face he asks eagerly if he has not been absolved, bidding him not go to the Wartburg unless he brings news of forgiveness. Tannhäuser, however, is not seeking the Wartburg, but the Hörselberg, the path to which he finds not so readily as of old. Wolfram, horrified, begs an account of his journey and its outcome, and will not let him pass. Tannhäuser then tells of a sorely painful pilgrimage, on which by every method he sought hardship and suffering, that he might mortify the flesh and make himself worthy of pardon. At length he came to the holy city and knelt with thousands of other pilgrims, who rejoiced in pardon. When he confessed to the Pope himself his grievous sin and that he had spent

a year at the unhallowed hill of Venus, the holy father rose up in horror, declaring that for him there was no hope of salvation, no more than hope of flowering for the barren staff within the pontiff's hand.

As Tannhäuser turns away, well knowing that neither in this world nor the next shall he see Elizabeth, Wolfram urges him to a yet deeper penitence; but he would deaden his suffering in the pleasures of Venus and desperately calls upon the goddess to guide him to her abode. Along the hill slope she appears with the nymphs of her train, holding out her arms in the long-promised welcome. He starts toward her, but Wolfram seizes him by the arm, and suddenly is heard from the Wartburg the sound of a funeral chant. The minstrel knights come, bearing the body of Elizabeth. Tannhäuser stands spellbound while Wolfram tells him of Elizabeth's devotion, and of her last prayer for him, and encourages him that through her intercession on high he may yet obtain pardon. As hope springs up Tannhäuser turns from Venus, who vanishes with her attendants. The funeral procession approaches, and Wolfram bids them halt and uncover the bier. Tannhäuser sinks on his knees before it, and praying for forgiveness dies, just as the band of pilgrims enters with the Pope's absolution for him and bearing the withered staff, which has miraculously burst into bloom.

THAÏS

(*Tah-ēs*)

FRENCH tragic grand opera, after a romance of the same name by Anatole France. Music by Jules Massenet. Book by Louis Gallet. First production, Paris, 1894. The scene is Alexandria and the Egyptian desert in the early Christian era.

CHARACTERS

ATHANAËL, a Cenobite monk ..... *Baritone*
NICIAS, a wealthy Alexandrian ..... *Tenor*
PALEMON, an aged Cenobite monk ..... *Bass*
THE SERVITOR ..... *Baritone*
THAÏS, actress and courtesan ..... *Soprano*
CROBYLE, MYRTALE, slave girls ..... *Soprano, Mezzo-Soprano*
ALBINE, an abbess ..... *Mezzo-Soprano*

Cenobite monks, the White Nuns, citizens, servants, dancers, actors, comedians, philosophers, friends of Nicias, and the people.

ACT I. On the banks of the Nile the Cenobite monks are seated at their frugal evening meal. Athanaël is absent but at length comes, slowly and burdened with thought of the scandals that center about the beautiful courtesan, Thaïs, a priestess of Venus, whom once he saw and on whose threshold once he stood. God had saved him and given him peace in the desert. Now her sin and shame weigh heavily upon him and he would fain win her soul back to God. That night in sleep he sees a vision of the stage of the theater at Alexandria and of Thaïs, lightly clad, dancing and posing as Aphrodite. He starts up in fear and anger, then believes that he is called to save her. A holy enthusiasm seizes him, and telling his brethren of his mission, he receives Palemon's

and their blessing and starts upon his journey out into the solitude of the Theban desert.

To Alexandria, to the house of Nicias, a former friend, he comes, and waiting on the terrace looks out with strong yearning over the godless city. Nicias enters from the banqueting hall, leaning on the shoulders of Corbyle and Myrtale, two beautiful slave girls, who are laughing heartily. Nicias greets Athanaël cordially. The monk tells him that he has left the desert but for a day, and asks Nicias if he knows Thaïs. Nicias replies that she is his mistress for a single day more, won at the price of all his vineyards and other domains. When the monk says that he purposes to lead her back to God, Nicias bursts into loud laughter. Athanaël repeats his conviction that he will snatch her from her present life and that she will enter a convent that day. Nicias tells him she is to come to his house after the theater to sup with him for the last time. When Athanaël would appear at the feast, Nicias orders Corbyle and Myrtale to attire him in a festal robe.

When Thaïs arrives amid the acclamations of a company of actors, philosophers, and friends, Nicias invites them into the banqueting hall, but detains Thaïs and sadly reminds her that this is their last evening together, to which she replies coldly. Athanaël comes toward them, looking at her sternly. When Nicias tells her that Athanaël is a saint and has come for her, to convert her to his holy religion, she looks at him incredulously and tells him to go his way, that love only can move her. Athanaël is angered at her defiance and, oblivious of the guests, bids her not to blaspheme. She smiles at him and asks him whence such folly in a man so made to love, who has not yet tasted life or passion. She bids him stay with them, and all, even Nicias, join in the invitation. He spurns them with loathing, and turning away, says that he awaits

her at her house. Thaïs, daring him to defy great Venus, starts to pose as he beheld her in his vision, and he flees in horror.

Act II. The evening over, Thaïs returns to her house, wearied, restless, and fearful of growing old. Athanaël enters and watching her from the threshold, prays fervently that he may not be seduced from his purpose by her beauty. He tells her that he comes to win her from the love of earth to the far holier love of heaven. She laughs at him, but with such confidence does he speak of her conversion that she begins to fear his words. Suddenly he tears off the festal robe and appears in his monk's garb, and tells her that he is Athanaël, monk of Antinous, and that he curses the things of the flesh and the death that possesses her. She casts herself at his feet, saying that she has great fear of death and that she is not responsible for her life or her nature. He replies that she shall live for the life eternal. She begins to desire forgiveness and when Nicias's voice is heard fondly calling her, she shudders in repulsion. Athanaël says that he will wait at her door till day for her coming, but she vows she will remain and be Thaïs the courtesan still, then bursts into tears.

Shortly before dawn Thaïs comes from her house and arouses Athanaël, who sleeps at the foot of the steps. She says that God has spoken to her by his voice and that she will come with him. He tells her that he will take her to the monastery where Albine is the abbess, and there she shall live her life, devoted to holy things. Thaïs catches his fervor and is eager to go, but he tells her that first she must destroy all that belonged to her life of shame. She would keep a little statue of Eros, the beautiful figure of a child, but when Athanaël learns that Nicias gave it to her, he smashes it upon

the pavement. She trembles at his harshness but submits, and they enter the house to carry on the work of destruction.

Nicias, slightly intoxicated and accompanied by gay companions, comes from his house. He is jubilant, for in gambling he has won thirty-fold the price he paid Thaïs. Corbyle and Myrtale sit beside him and dancers enter. While the dance is going on Athanaël appears on the threshold of Thaïs's house with a lighted torch in his hand. Nicias and the slave girls call to him, thinking that he has succumbed to the courtesan's charms. He severely interrupts their laughter, announcing that Thaïs is no longer theirs but, new-born, is the bride of the Lord. Thaïs comes, clad in a woolen tunic and followed sadly by her slaves, as flames burst from the building. When Athanaël bids her come with him, Nicias interposes and all her former companions protest, saying that he shall never take her from them. She declares that he is right, and he starts to lead her away. The crowd gathers about him and, seeing that the house is doomed, they are aroused to fury by the thought of the jewels and robes it contains, and wildly threaten him as the cause of the disaster. Some one throws a stone and wounds him in the face, but he and Thaïs stand side by side, firm and determined. As others take up stones Nicias, trying to defend Thaïs from the violence of the crowd that shouts for Athanaël's death, throws out handfuls of gold from his purse. As the crowd rushes to gather it, sorrowfully Nicias bids Thaïs good-bye and Athanaël draws her away, while Nicias with more gold stops the crowd from following.

Act III. To an oasis in the desert Athanaël has brought Thaïs. Not far distant are the white tents of Albine's retreat. Thaïs is overcome with fatigue and begs Athanaël to let her rest; but he urges her on, commanding her to spare

not her flesh but purify herself by repentance. When she staggers and cannot continue, he helps her to a seat in the shade and repents his harshness when he sees that her feet are bleeding. Prostrating himself before her, he calls her holy, and weeps and kisses her feet. Comforted by his approbation, she suggests that they continue their journey, but he brings food and water from a traveler's shelter near by. As he ministers to her they each realize with joy that her life has been confided to him by Heaven. Albine, the Abbess, and the nuns approach and he gives Thaïs over into her care. As Albine greets her tenderly Athanaël realizes that he must part from Thaïs. He charges her to live a life of holiness and to pray for him. Thaïs, overcome with emotion, kisses his hand in great gratitude and weeps to part from the one who has restored her to God. Deeply touched, he gazes upon her face, which seems to him beautiful with a divine radiance. They say good-bye until they shall meet in the celestial city, and when left alone he stands gazing after her, he cries out in anguish of spirit.

At sunset a terrible storm threatens the huts of the Cenobites on the banks of the Nile. The oppressive air is whipped by gusts of the simoon, and thunder and lightning rend the sky. Athanaël is missed, and Palemon says that since his return he has tasted neither food nor drink, that soul and body seem utterly crushed by his battle with the forces of evil. He comes, and passes among them unseeing. Alone with Palemon he confesses to him that since he won the soul of her who was the impure Thaïs his peace is dead, that vainly he has chastised his body but still the beauty of the woman haunts his dreams. The old monk laments that he ever went away, and, praying for him, leaves him. Alone Athanaël is again troubled by visions of Thaïs, and at length one in which he hears women's voices chanting that a saint

is soon to leave this earth, that Thaïs of Alexandria is to die. He starts up and cries out against the divine justice, and wildly raves that he must behold her once again, for she is his. Desperate he rushes out into the night and the terrible storm.

In the garden of the monastery of Albine under a fig tree Thaïs lies as if dead, surrounded by the praying abbess and nuns. Albine recalls how in the three months since Thaïs came among them she has watched and prayed and wept, and that now her body has sunk under the weight of her penitence. Athanaël, pale and troubled, appears at the gate, and Albine welcomes him, knowing that he has come to pronounce a blessing on the dying woman. He strives to master his emotion, and advances toward Thaïs, calling her name. The nuns withdraw and, overwhelmed with grief, he falls prostrate, then drags himself to her couch and holds out his arms to her. She opens her eyes and gazes wistfully at him, but already earth is receding and she does not hear or understand what he says. In her delirium she recalls with delight their journey together; he remembers only her beauty. She speaks of the hours of repose in the oasis; he thinks only of the thirst that she alone can quench. She recalls the holy counsel he gave her when he taught her the only love; he passionately tells her that then he lied. In rapture she greets a dawning vision of heaven, while he denies heaven and says that nothing is true but life and passion, and avows his love for her. She raises herself up, seeing the outstretched arms of angels and ignoring the open arms of him at her side In ecstasy she cries out that she sees God; and he in heart-rending anguish cries out that she is dead.

TOSCA

(*Töss'-kah*)

ITALIAN tragic grand opera, founded on a drama by Victorien Sardou. Music by Giacomo Puccini. Book by Luigi Illica and Giuseppe Giacosa. First production, Rome, 1900. The scene is laid in Rome in June, 1800.

CHARACTERS

MARIO CAVARADOSSI, a painter ..... *Tenor*
BARON SCARPIA, chief of the police ..... *Baritone*
CESARE ANGELOTTI ..... *Bass*
A SACRISTAN ..... *Baritone*
SPOLETTA, a police agent ..... *Tenor*
SCIARRONE, a gendarme ..... *Bass*
A JAILER ..... *Bass*
FLORIA TOSCA, a celebrated singer ..... *Soprano*
A SHEPHERD BOY ..... *Contralto*

A judge, Cardinal, officer, sergeant, soldiers, police agents, a scribe, a hangman, artisans, ladies, nobles, and citizens.

ACT I. Into the church of St. Andrea in Rome steals a man in convict's garb. From the base of a statue near the altar he draws forth a key, with which he unlocks the door of a chapel, and enters. The sacristan comes into the church bringing a pail of newly cleaned paint brushes and a basket of lunch. As he approaches a scaffolding near the altar Mario Cavaradossi enters and draws back the curtain from a partly finished picture of the Magdalen kneeling at the feet of Christ on the cross, and prepares to paint. The sacristan notices that the features of the Magdalen are those of a beautiful woman whom he has often of late seen worshiping. To his comments Mario replies that he copied the features of the unknown while she was praying. The

sacristan deposits the brushes and the basket of food and wine, surprised when the painter says that he does not expect to eat to-day, and goes off. Mario looks at the features of the Magdalen, then takes from his pocket a picture of Tosca, his betrothed, and contrasts the two portraits, his heart turning fondly from the fair loveliness of the Magdalen to the dark vivacious beauty of the singer.

Startled by a sound, he looks about him and sees a convict coming toward him from the door of a chapel. The man calls him by name and he recognizes Cesare Angelotti, a friend who was imprisoned for political reasons. Angelotti throws himself on Mario's mercy and begs him to help him escape. He finds concealed near the altar a bundle of woman's clothes, which he says his sister secreted there for him. He is worn and famishing, and as Tosca's voice is heard calling to Mario, the painter urges upon him the basket of lunch and bids him again lock himself in the chapel. Tosca suspects from the delay that there was some one with Mario, and being of a jealous nature she accuses him of an intrigue, but he, though anxious and distracted by the peril of Angelotti, succeeds in reassuring her without telling her the cause of his anxiety. Tosca, who truly loves him, plans for them to slip away that evening, when she is through with her singing, and go to her villa, and joyously they repledge each other their love. She happens, however, to catch sight of the Magdalen and recognizes the features as those of Lady Attavanti, the sister of Angelotti. Although he says he does not know the lady's name but was impressed by her beauty, her jealousy again flames. Tenderly he assures her that no beauty attracts him like hers, and they are happy again and bid good-bye until evening.

When she is gone Mario tells Angelotti of a hidden path to the villa and of an old well on the way, where he could

hide if followed. A cannon shot is heard, showing that Angelotti's escape is known. The two men have scarcely gone out when the choir boys enter with the sacristan, and soon Scarpia and his police come, having traced Angelotti to the church. In the empty chapel are found a fan with a crest upon it that Scarpia recognizes as that of the Attavanti, and the now empty lunch basket. Scarpia questions the frightened sacristan closely but finds out only that the lunch basket was Mario's, who had however declared that he did not care for food that day. While Scarpia sends his officers to trace the fugitive and Mario, whom he believes is assisting him to escape, he remains at the church, and soon Tosca returns, troubled by Mario's manner. She is disturbed at not finding him, and Scarpia, who has long been an admirer of the beautiful singer, now determines to turn her against her lover and win her for himself. He greets her with flattering comments upon her devotion in coming to the church to pray and not to meet a lover, as some do. Tosca, doubly suspicious, asks his meaning and he shows her the fan with the crest, which she also recognizes. She now thinks that Mario is in love with Lady Attavanti, and in tears leaves the church, followed by Scarpia's spies. The chief of police, his mind filled with evil plots, with great show of devotion joins in the service celebrating the victory of his forces over those of Buonaparte, and hypocritically kneeling, offers his homage as the Cardinal enters.

Act II. Scarpia is dining that evening in his apartments on an upper floor of the Farnese Palace. Knowing that Tosca is to sing there at the palace at the queen's celebration of the victory, he sends her a note of invitation representing that he has news of her lover. Cruel and conscienceless, he delights in the thought that he has her within his power and he gloats

over his triumph. Mario is brought in, a prisoner, but the officers say that no trace of Angelotti has been found. Scarpia is wildly angry and demands of Mario information as to where the fugitive is hidden. Mario firmly refuses to tell. Scarpia, finding threats unavailing, orders Mario taken into the next room and tortured. Tosca comes and runs to embrace her lover, and he bids her be silent about what she has seen lest he be killed. He is then led away.

Scarpia asks where Angelotti is. She hears Mario's long-suppressed moans, then sudden shrieks, and her own heart is tortured beyond endurance. For some time she obeys his injunction not to tell, then in utmost horror she declares that Angelotti is hidden in the well in the garden. Scarpia commands that the torture cease and that Mario be brought in. Tosca hovers fondly over him, grieving, soothing, restoring, but he reproves her for divulging the secret. When Sciarrone comes with the news that Buonaparte was victorious, Mario predicts the early downfall of Scarpia and his tyranny. Scarpia, furious, orders him executed, and he is led away to prison to await death. When Tosca would go with him, she is commanded to stay.

Alone with Scarpia she asks at what price she may purchase Mario's freedom. Scarpia tells her that he has long loved her and that she has scorned him; now only at the price of her honor can Mario be freed. Long she refuses to submit to him. Spoletta reports that Angelotti committed suicide when they were about to take him. When Scarpia says that Mario has but an hour to live, Tosca, weeping with shame and passionately praying for deliverance, consents. Scarpia tells her that it will be necessary for Mario to go through a mock execution, and she demands also that safe conduct be given them both from the city that night. While Scarpia is writing the order she contrives to possess herself

of a dagger that lies upon the table. He advances toward her with open arms and she stabs him to the heart. He falls and as he lies prone she takes the paper from him, washes her hands at a bowl on the table, and is about to leave the room when, realizing the solemnity of death, she takes two candles and places them either side of his head, and the cross upon his bosom, then steals away.

Act III. That same night on the terrace of San Angelo, where the lights of Rome are visible, Mario is listening to his death warrant, which the guard reads him, saying that he has but an hour to live. The doomed man requests paper and ink that he may write to Tosca. Memories of their happiness come to his mind and the bitterness of death overwhelms him, and he sobs in grief. He is startled by some one's approach and, looking up, sees Tosca herself. She tells him of his reprieve, that the execution is to be but a sham one, and that she has safe conduct for them both. He asks her how she obtained such favors, and she confesses the desperate bargain she made. He listens with shuddering horror until she tells him of securing the dagger and of plunging it into Scarpia's heart, then he seizes the hands she would withhold from him as defiled with blood, and kisses them, exulting in her high courage. She bids him fall when the soldiers shoot, but to lie still until she gives him word to get up, so that none may interfere with their departure. He promises and bravely they await the appointed time, rejoicing together in the happy future that awaits them.

At length the squad of soldiers appears, and Mario is led to his place against the wall. With Tosca standing at one side, where none may see the happy smile with which she encourages her lover, the squad line up and fire. Mario falls. The soldiers go down the staircase, and at length when

all is quiet, Tosca goes to him and bids him rise. He does not stir and in horror she realizes that he is killed. In agony she flings herself upon his body. Soon she hears footsteps on the stairs. In sudden terror she rises and faces Spoletta, who, followed by Sciarrone and guards, approaches her. With a gesture she indicates that Mario is dead. Spoletta accuses her of having killed Scarpia and advances to arrest her. She dashes to the parapet and leaps from it off into space, while Spoletta and the soldiers gaze over it in horror.

LA TRAVIATA

(*Lah Trah-vē-ah'-tah*)

ITALIAN tragic grand opera, based upon the story of Camille in "La Dame aux Camélias" by Alexander Dumas, the Younger. Music by Giuseppe Verdi. Book by Francesco Maria Piave. First production, Venice, 1853. The scene is laid in Paris and its vicinity in the reign of Louis XIV, about 1700.

CHARACTERS

ALFRED GERMONT, lover of Violetta.....*Tenor*
GIORGIO GERMONT, father of Alfred.....*Baritone*
GASTONE DE LETOBIERES.....*Tenor*
BARON DOUPHOL, a rival of Alfred.....*Bass*
MARQUIS D'OBIGNY.....*Bass*
DOCTOR GRENVIL, a physician.....*Bass*
GIUSEPPE, servant to Violetta.....*Tenor*
VIOLETTA VALERY, a courtesan.....*Soprano*
FLORA BERVOIX, friend of Violetta.....*Mezzo-Soprano*
ANNINA, confidante of Violetta.....*Soprano*

Ladies and gentlemen, who are friends and guests of Violetta and Flora; matadors, picadors, gypsies, servants, and masks.

ACT I. In the drawing-room of Violetta's house in Paris is gathered a gay party drinking and making merry. Among the guests is Alfred Germont, a young man from Provence, who almost against his will has been strongly attracted to Violetta. He sings a jolly drinking song, to which she responds, and the guests join in on the chorus. As the guests go into the ballroom Alfred and Violetta remain behind, and he asks her about her life. She tells him that early she was left alone in the world and drifted into a life of gaiety and folly. He pours out to her the love that she has stirred within him. They recall their first meeting and she finds

herself strangely responding to the deep and noble feeling that he expresses. He would have her leave her present companions and come away with him, to be his alone far from the dazzling whirl of these false pleasures. She listens with longing, and when he bids her farewell and goes away she meditates on her dream of love, of which this seems the fulfillment,—of a love such as she has never known, a gentleness and tenderness that would shield and cherish her through all her life, which she feels will not be long. She hears, however, the sound of the dance music and reminds herself that for her there is no returning, that only the life of pleasure with its unsatisfactory and ever fresh delights is possible, and with reckless gaiety she rejoins her guests.

Act II. Within a country house near Paris Alfred and Violetta have been living quietly and happily for three months. Alfred, sitting alone, rejoices in the happiness they find in each other, and at Violetta's contentment and her devotion to him. He laments his wild life and feels remade by the peace that Violetta's love has brought him. He happens to learn from Annina that her frequent journeys to Paris are to dispose of some of Violetta's jewels or property in order to keep up their establishment. Sorely ashamed at his thoughtless acceptance of Violetta's support and this further proof of her great love for him, he leaves hastily for Paris that he too may obtain some money. Violetta returns and is surprised and troubled by his departure. Soon Giorgio Germont, his father, comes. He has been searching for Alfred and at length has found him. He upbraids Violetta for influencing his son to lead a spendthrift and dissolute life, but she only smiles at the charge. He begs her to release Alfred from his promises to her and permit him to go home to Provence. She is willing to do anything but give

Alfred up, and his father cannot but recognize her devotion and sincerity.

She will persuade Alfred to go back home; but Germont points out that it is impossible for her to go with him there, for he has a daughter whose engagement to a young man of estimable family would be broken if Alfred's alliance with Violetta were known. So the father pleads with her that she renounce Alfred once for all. At first she will not consider it, but when the father pleads for his daughter, whose love and happiness will otherwise be sacrificed, she consents to leave him. Greatly touched by her nobility Germont embraces her as though she were his daughter, and in tears she pledges her word. He leaves and she writes a note of farewell to Alfred, which leads him to think that she has wearied of him. She has gone when he returns and reads her note. Incredulous at first, then torn with grief and doubt and despair, he prepares to go to Paris and seek her. His father comes and pleads with him to return home. Alfred, wild with outraged affection, will not listen, but is deaf to his father's appeals to filial piety and honor, and departs to seek Violetta.

In a richly furnished salon at the house of Flora Bervoix her friends and Violetta's are gathered. They speak of the separation of the lovers and her recent return to the city and acceptance of the attentions of Baron Douphol. Alfred comes in, and when questioned about Violetta, disclaims all knowledge of her movements. He sits down at the gaming table and, gambling for heavy stakes, wins large sums of money. Violetta comes accompanied by Baron Douphol. She is greatly disturbed at the sight of Alfred, but he does not seem to see her. He challenges Baron Douphol to a game and continues to win. The guests go out to supper, but Violetta and Alfred both linger behind. He harshly upbraids her for

leaving him, and begs her to return. She, although she longs to grant his wish, remembers her pledge to his father and gives him to understand that she cares for Baron Douphol. Outraged by her words, he throws open the doors to the dining-hall and bids the guests return. Then he points out Violetta to them, and scornfully accuses her of having made him greatly indebted to her, and having then disdained him. He flings at her feet the bag of money he has just won and declares that he pays his debt. The guests rebuke him for so wounding one who has loved him. His father enters and, shocked at the insult to Violetta, would disown him. Alfred, aroused from his jealousy and anger, realizes how shameful a thing he has done. The baron challenges him to a duel, and Violetta, fainting from shame and weakness, pities Alfred for the remorse he will feel when he knows the truth, while his father leads him away.

Act III. Within Violetta's apartment she lies on the couch while her maid watches near by. Dr. Grenvil comes and attends her and tells Annina that her mistress has not long to live. When he has gone Violetta, who longs for Alfred but will not break her word and send for him, receives a letter from his father saying that the baron was wounded in the duel but is improving, that Alfred is leaving for a foreign country, but not until he comes to ask her pardon, for her sacrifice has been told him. Violetta is happy, though she knows that she is very ill and that Alfred comes too late for them to be happy together. Cherishing the memory of his love and praying for forgiveness of her sins, she calmly faces death. Alfred comes and flings himself at her feet in remorse for his distrust of her. Violetta, happy again in his love and forgetting her impending fate, vows that they shall be separated no more, and plans to go away with him. Exhausted by

her joy she collapses, and he realizes how wasted and pale she is. Dr. Grenvil comes, and also Germont, who bitterly regrets the suffering he has brought upon her. Violetta, blissfully content in the warm affection thus shown her, smiles on them, but she has suffered too long, and quickly expires.

TRISTAN UND ISOLDE

(*Tris'-tahn ōōndt Ees-ōl'-deh*)

(TRISTAN AND ISOLDA)

GERMAN tragic grand opera, the plot of which was derived from an old Celtic poem by Gottfried of Strasburg, who lived in the thirteenth century. Both music and book by Richard Wagner. First production, Munich, 1865. The scene is Cornwall, Brittany, and the sea, in antiquity.

CHARACTERS

TRISTAN, a Cornish knight, nephew of King Mark....*Tenor*
KING MARK OF CORNWALL.....*Bass*
KURVENAL, servant to Tristan.....*Baritone*
MELOT.....*Tenor*
A SHEPHERD.....*Tenor*
A STEERSMAN.....*Baritone*
A SAILOR LAD.....*Tenor*
ISOLDA, Princess of Ireland.....*Soprano*
BRANGÆNE, Isolda's friend and attendant.....*Soprano*

Sailors, knights, esquires, men-at-arms, and attendants.

Tristan, the nephew of King Mark of Cornwall, had slain in single combat Morold, brother of the King of Ireland, who had come to Cornwall exacting tribute. The head of Morold was, according to the custom then, sent back to Ireland to his betrothed, Isolda, daughter of his brother, the king. Tristan, however, sustained a severe wound, which no skill in his own country could cure. Therefore, having heard of the wonderful healing art of Isolda, in which she had been trained by her mother, a woman famous for her skill with drugs, he had set sail in a small boat, and under the name of "Tantris" and the guise of a minstrel arrived at the Irish court. There he was hospitably received and Isolda herself

attended to his wound. One day, observing his sword, she discovered a notch in it. Aroused, she compared the sword's notch with the sword splinter she had found buried in the skull of Morold. No doubt remained, and sword in hand she stood over Tristan, whose life she vowed to have in revenge for his deed. Unflinchingly he looked into her eyes, and the sword dropped from her hand. To her compassion he owed his life, and love sprang up between them.

When, restored, he set sail for Cornwall, he spoke solemn vows of gratitude to Isolda. In his own land he so sang her praise that the nobles proposed to King Mark that he take the Irish princess for his queen and thereby cement the friendship of the two kingdoms and provide an heir for his throne. Tristan alone was silent at the suggestion, and the jealous nobles turned upon him and accused him of considering only his personal advantage as his uncle's prospective heir. The young knight, quick to resent a slur upon his honor, proposed that he himself go to Ireland and bring back the bride. In regal state he came to the Irish court, was welcomed, and his mission favorably regarded. Isolda alone knew his betrayal of her peace, and felt herself unpardonably wronged. She knew whom she loved, and felt that by him she was beloved, —yet he came seeking her for another. Resignedly she bowed to his will and with her faithful servant, Brangæne, went aboard his ship to be carried as bride to King Mark. For a night and a day she has spoken no word.

Act I. On Tristan's ship a large section of the deck has been curtained off as Isolda's private cabin. Here she lies upon a couch, her face buried in a pillow. Long she has thought over her plight, and her grief is now turned to a dark rage which finds in every circumstance fuel for its flame. Aroused by the song of a young sailor, she asks Brangæne

where the vessel is, and learns that already the land of Cornwall is in sight. Desperate, she pours forth her wrath and invokes the winds and the waves to engulf the ship. Brangæne, frightened, begs her mistress to take her into her confidence. Isolda in the stress of her emotions gasps for air and the servant draws aside the curtain so that the whole deck is exposed to view. Isolda sees the sailors at the mainmast, the groups of knights and attendants seated in the stern, and apart from the others Tristan standing, gazing over the waters, while Kurvenal, his faithful body-servant, lies at his feet.

Isolda, watching Tristan, murmurs of her love for him, now past, for she has doomed him. She scornfully points him out to Brangæne as a craven who dares not meet the look of her eyes. She haughtily tells her to go and command him to come to her. Brangæne goes and at first as a request then as a command delivers the message. Tristan inquires considerately after Isolda, but excuses himself, saying that honor keeps him from her. Kurvenal, resenting the command, gives answer that his master but conveys the princess as bride to King Mark, and that he is in honor bound not to choose her for his own. As Brangæne, offended, returns to her mistress Kurvenal sings of Tristan's victory over Morold, and the knights take up the refrain, and Isolda, hearing, is thrice angered. She has also heard Kurvenal's reply, and wildly she tells Brangæne that this Tristan is the very man whom as "Tantris" Brangæne helped to nurse back to life.

When Isolda curses Tristan and her own compassion that spared him, Brangæne throws herself upon her mistress and, drawing her to the couch, endeavors to soothe her, telling her that Tristan gives her the kingdom of Cornwall, otherwise his own heritage, and would make her the wife of the noble

King Mark, whose praise all men sound and who is served by such noble knights as Tristan. Brangæne also reminds Isolda that the king must perforce love her, and lest by any chance he should not, the queen, her mother, has sent with her the magic love potion to be given by her to King Mark on their wedding night. This reminds Isolda, and she calmly asks for the casket of drugs that her mother prepared for her use. Searching therein she finds the draft of death. Brangæne is horrified, but they are interrupted by the cries of the sailors, and Kurvenal brings message from his master that land is near and he would have Isolda prepare to meet the king.

Isolda replies that if Tristan would lead her to the king he must first ask her pardon for his trespass. She bids Brangæne prepare the cup of peace, and hands her from the casket a philter to be poured into a golden cup, saying that Tristan will drink truce with her. Brangæne, alarmed by her mistress's exultation, perceives her purpose and in fear and trembling takes the flask and flings herself at Isolda's feet, beseeching; but the princess will not change her purpose and commands her to obey.

Tristan enters and Isolda reproaches him for not coming to her. He says that honor forbade it. She tells him that, though the old feud was abandoned by the people, yet there is blood-guilt between him and her, for she was Morold's betrothed. Tristan, very sorrowful at her words, offers her his sword and bids her now not fail to take his life, if she so loved Morold. She will not have the sword, but says that they will drink together an end of strife. She motions to Brangæne, who, trembling, prepares the cup. Tristan is silent; then, at her taunt, says that he knows what she conceals, and himself conceals more than she knows. She proffers him the cup, saying that ere long they must stand by

King Mark together. Tristan takes it, declaring that he now drinks the cup of complete recovery, and toasting his own honor, fearlessly drinks. Isolda wrests the cup from his hand, demanding half the draft, and drinks to him, then flings the cup aside. They stand gazing at each other, shuddering at, yet defiant of, the impending death. Gradually their gaze changes to gentleness, then to passion. They tremble and cannot understand, then drawn to each other with increasing longing, in an ecstasy of love they embrace, oblivious to the shouts of the people acclaiming King Mark. Brangæne, aroused to a sense of what she has done, rushes between them, and Kurvenal, coming to Tristan, explains to him that the king comes to receive his bride. Brangæne, despairing, confesses to Isolda that she gave them the love potion, and Isolda, turning to Tristan in horror, asks of him if she must live. All is confusion as the king and his retinue draw near.

Act II. On a bright summer night in the palace garden, before the tower within which is Isolda's chamber, sounds of hunting are heard coming from the near-by forest. In the open door of the tower a flaming torch is fixed, and Brangæne is watching on the tower steps. Isolda comes from her chamber, impatient to have cease the sounds of the king's hunting party that she may signal her lover. Brangæne is exceedingly anxious and delays extinguishing the torch, because she believes that treachery is afoot. When the impatient Isolda, hearing no further sound, herself quenches the light, Brangæne, again confessing her crime in mixing the love potion, warns her that Melot, Tristan's trusted friend, seeks to betray him and her; but Isolda is incredulous. She waves her handkerchief and soon Tristan approaches.

With deep emotion the lovers meet and give themselves up to the enjoyment of a companionship denied to them by day. Tristan draws her to a flowery bank and they recline there. Brangæne remains on watch, and as day breaks she calls again and again to her mistress, but the lovers do not heed. Suddenly Kurvenal comes, seeking his master and urging him to instant flight. Already it is too late, for Melot comes, followed by King Mark and his retinue. Isolda, leaning still upon the bank, turns her face away in shame, and Tristan stretches out his mantle to conceal her, then remains motionless, facing the men before him.

The silence is broken by the traitor Melot, who asks if his words were not true. King Mark, deeply moved and with trembling voice, stands looking at Tristan like an aggrieved father who cannot believe his son's crime. Tristan slowly lowers his eyes before the gaze of the king, torn with ever-increasing grief and shame. King Mark reminds Tristan of his affection, of their long companionship, of Tristan's valiant deeds, and this his last great favor,—the bringing of a beautiful and lovable bride to him, who yet has not taken her to wife,—and asks the explanation of this, his present treachery. Tristan has none to give, but turns tenderly to Isolda and solemnly asks her if she will follow him where he goes. She as tenderly replies, knowing well his meaning. He kisses her on the forehead, at which Melot indignantly starts forward, drawing his sword. Tristan also draws, and not denying his own treachery, sets upon Melot as former friend and present traitor. When Melot presents his blade Tristan drops his guard and receives a deadly wound. He sinks in Kurvenal's arms, while Isolda throws herself upon him and the king holds back Melot.

Act III. In the garden of an old and almost ruined castle

upon high cliffs above the coast of Brittany, beneath a lime-tree, lies Tristan, apparently lifeless, watched over by Kurvenal. The pipe of a shepherd, who has been set to watch for the vessel that brings Isolda, is heard at intervals. Kurvenal has with great sacrifice and devotion brought his master back to his ancestral home and there tended him. Despairing of the wound, he has sent for Isolda, and now, weary and spent with watching, he anxiously awaits her coming. At length Tristan stirs and becomes conscious, to Kurvenal's great joy. To his questions the servant tells him where he is and that Isolda comes. Tristan, who has fallen back exhausted, is aroused by the name, and affectionately embraces his faithful servant for all his devotion and this last, best hope. In his fevered imagination he seems to see the ship coming, but when Kurvenal says there is no ship in sight, he grows melancholy and at length falls back senseless. Kurvenal sobs in terror, thinking him dead, but he revives and asks if the ship has come. Suddenly the shepherd pipes joyfully and from the watch tower Kurvenal sights the vessel and goes to meet Isolda.

Tristan, delirious with joy, raises himself up, then stands erect, and exulting in Isolda's healing skill, tears the bandage from his wound, which bleeds anew. He hears her voice and staggers forward, to be clasped in her arms, then sink slowly to the ground. With only one word, one look of recognition, he dies. She bends over him, praying him to speak to her, then as she realizes the truth, sinks senseless on his body.

Kurvenal stands motionless, gazing at his master, but suddenly hears sounds of combat, and the shepherd cries out that another ship has come. He springs up, and with but a handful of retainers seeks to barricade the gate of the castle and keep out King Mark and Melot. Brangæne's voice is heard calling her mistress. As Melot approaches the gate

Kurvenal, exulting, cuts him down. As he dies Brangæne cries out to Kurvenal that he mistakes, but still he and his men fight valiantly. Brangæne succeeds in getting in and flies to her mistress, while King Mark and his followers drive Kurvenal back and force their way in. Kurvenal, wounded, points out his master and dies at his feet. The king, seeing that Tristan is dead, kneels, sobbing, by his body. Brangæne has revived Isolda and tells her that she confessed to the king her giving of the love potion. Then King Mark tells Isolda how, learning that Tristan had been as ever true, he hastened to come to them in order that he might bestow her upon her lover as bride. Isolda, however, unconscious of those about her, hears not his words, but looking upon Tristan, pours out her soul in love and longing, then sinks in Brangæne's arms by Tristan's body and dies.

IL TROVATORE

(*El Trō-vah-tō'-rā*)

(THE TROUBADOUR)

ITALIAN tragic grand opera, after a Spanish drama of the same name by Antonio Garcia Gatteerez. Music by Giuseppe Verdi. Book by Salvatore Cammarano. First production, Rome, 1853. The scene is Biscay and Aragon in the fifteenth century.

CHARACTERS

COUNT DI LUNA, a powerful young noble of the Prince of Aragon ..... *Baritone*
FERRANDO, a captain of the guard of Count di Luna.... *Bass*
MANRICO, a young chieftain under the Prince of Biscay, and reputed son of Azucena..... *Tenor*
RUIZ, a soldier in Manrico's service..... *Tenor*
AN OLD GYPSY..... *Baritone*
DUCHESS LEONORA, lady in waiting to an Aragon Princess ..... *Soprano*
INEZ, confidant of Leonora..... *Soprano*
AZUCENA, a wandering Biscayan gypsy..... *Mezzo-Soprano*

Followers of the Count di Luna, a messenger, a jailer, soldiers, nuns, gypsies, and attendants.

ACT I. In a vestibule of the Aliaferia Palace the soldiers and retainers of Count di Luna are awaiting his coming, and Ferrando is telling them the story of the count's younger brother. While yet a babe in his cradle his nurse one day surprised an old gypsy woman sitting by his side and looking at him malevolently. Gypsies were then regarded with superstitious terror, and when the child began to be sickly the present count's father searched for the gypsy and she was burned at the stake for witchcraft. She had a daughter, who sought revenge. That night the ailing child disappeared

and among the embers of the fire were found the bones of a babe. Ferrando's story is received with horror, and the soldiers denounce and curse the gypsy, while the captain of the guard prays that he may yet come across her. He tells how the old count died, unbelieving that it was his child that was burned, and making his son promise to search for his lost brother.

In the garden of the royal palace Duchess Leonora, lady attendant of the princess, is walking with her friend, Inez. She speaks of the love she feels for the valiant knight, Manrico, whom she first saw when she herself crowned him as winner of all honors at a tournament, and who has since nightly serenaded her below her window. The ladies have reëntered the palace when Count di Luna, who also harbors a deep passion for the duchess, comes into the garden. The song of the troubadour is heard, pleading and beautiful, and the count is filled with rage and jealousy. He watches and soon Leonora comes eagerly from the palace. In the dimness she sees only where he stands and goes up to him, but instead of the troubadour, faces the count. At her surprised exclamation Manrico comes forward and unmasks himself, and the count recognizes him as one whose life is forfeit because he has taken up arms against the government. Manrico accepts the count's challenge, in spite of Leonora's protests and her efforts to calm their jealous passion. They withdraw to fight, leaving her swooning.

Act II. Within a gypsy camp in the Biscay Mountains in the early morning the gypsies are beginning their day's tasks, hammering upon the anvils shoes for their horses, and joyously singing. Azucena, whose mother had perished at the stake by the Count di Luna's command, is among them, and when all go off on their forays she is left at the camp

with her son Manrico, who, though still weak, is recovering from an almost mortal wound received on the field of battle. Azucena, who seems obsessed by a horrible memory, relates to Manrico her mother's death, begging him to help her avenge it. She tells how she herself stole the count's youngest child and with her own babe in her arms, distraught and heedless, threw a babe into the fire, and when the flames had died looked about her and beheld—not her own, but the count's son.

Manrico starts up in amazement, and asks if he, then, is not her son. Trying to convince him that he is, in spite of her admission, she recalls all her fondness and care, and how but recently she sought him among the dead at Petilla, where after his duel with the count he had fought against the government's forces, and finding him yet alive, had nursed him back to health. Azucena asks him why he failed to kill the count, and he tells her that, though he soon worsted his rival, yet as he stood above him he heard a voice as if from heaven bidding him spare him, and he obeyed. Azucena commands him never again to fail, but to avenge her mother's wrong. A messenger comes from Ruiz with orders from the Prince of Biscay for Manrico to take command of Castellor and defend it; also, with the news that Duchess Leonora, believing him dead, is that evening to enter a convent. Manrico starts up and hastily departs, although Azucena would detain him.

To the cloister of a convent near Castellor the Count di Luna, with Ferrando and other followers, has come to seize Duchess Leonora before she takes the veil. They hide in the garden and the count watches and rejoices that she is soon to be his. The chant of the nuns is heard and they come out of the convent to receive Leonora, who, with Inez, enters. The two women bid each other farewell, Inez pas-

sionately weeping, and her friend sad and calm. The count intercepts Leonora as she would enter the convent. The nuns surround her, seeking to protect her as he attempts to seize her, when suddenly Manrico appears like a phantom and places himself between the count and Leonora. She with great joy recognizes her lover and turns to him gladly, eager for him to take her away with him. The count furiously tries to prevent it, but Manrico's soldiers, under Ruiz, enter, and engage the count's forces and drive them back.

Act III. In the camp of the Count di Luna's troops before Castellor, where Manrico has conducted Leonora, the soldiers seize a gypsy, who they think is a spy, and are bringing her to the count. It is Azucena, who, in her effort to reach Manrico, had wandered within the enemy's lines. To their questions she replies that she is from Biscalia, and the count and Ferrando both start at the word. Ferrando scrutinizes her features and recognizes her, and the count questions her until she makes incriminating admissions regarding the crime of more than twenty years before. Realizing that she is in the hands of her archenemy, she involuntarily calls on Manrico for aid. The count, doubly exultant that he has in his power the mother of his rival, condemns her to be, like her mother, burned at the stake.

In a hall near the chapel in Castellor Manrico and Leonora are joyfully anticipating their immediate marriage when they hear the clamor of arms. Manrico says that they are besieged and that on the morrow he must engage the foe. He tries to quiet her fears, and his triumphant love gives him rare courage and hope. They are about to enter the chapel to solemnize their marriage when Ruiz intercepts them with the news that Azucena is bound to a stake in the enemy's camp and is about to be burned. Horrified, Man-

rico summons his soldiers at once and rushes off to her aid, telling Leonora that the gypsy is his mother.

Act IV. Manrico's forces were repulsed and he himself taken prisoner. Count di Luna stormed Castellor, but did not find Duchess Leonora, so went with his troops and prisoners back to his Aliaferia Palace. Hither outside a wing of the castle, near the prison tower, come Leonora and Ruiz by night, enveloped in dark cloaks. Leonora dismisses Ruiz, saying that even yet perhaps she may save Manrico. As she watches she hears within the mournful chant of priests who pray for the souls of the doomed prisoners, and her heart is overwhelmed with terror. Then suddenly there comes to her the voice of her troubadour, singing a passionate farewell to his loved one. Torn with grief and almost despairing, she conceals herself as the count and his followers enter, and hears him give orders for the death of Manrico and Azucena at daybreak. When he is left alone he laments that he cannot find Leonora, and she comes and stands before him. She prays him to have mercy on the prisoner, but he simply exults the more in his triumph. In despair, she then says that she will consent to become his wife if he will spare Manrico's life. The count rejoices in obtaining his greatest desire and accepts her proviso, while she, purposing to suck poison from a ring she wears as soon as she is assured of Manrico's freedom, forgets her own fate in her joy that Manrico will live.

Within the prison cell Azucena lies upon a pallet of straw, while Manrico watches over her or looks longingly from the grated window and thinks of the love now lost to him. Delirious with fear and grief, the gypsy now relives her mother's death and now sings dreamily of the home mountains, then at last, soothed by Manrico's tenderness,

falls asleep. Leonora enters and the lovers joyfully embrace. She tells him that he has his liberty and urges him to flee at once. He is incredulous, and when she says she cannot go with him, he demands how his pardon was obtained. He reads in her gaze the price, and in horror and anger spurns her. Still forgetting herself, she urges him to flee, and at last, as he will not, she begins to feel the stupor of the poison which she took before entering the cell, and sinks down at his feet. Then he realizes what she has done, and prays her to forgive him for his dark suspicions. In passionate grief he bends over her as she dies.

Count di Luna enters, and realizing the strategy, in his wrath orders the soldiers to take Manrico at once and behead him. As he is led away Azucena wakes, and the count leads her to the window to behold the death of her son. Wildly she cries out that the count has killed his brother, and falls dead, while the count swoons with horror and remorse.

ADDITIONAL OPERAS

ANDREA CHÉNIER

(*Ahn-drĕ'-ah Shā-nyā'*)

ITALIAN tragic grand opera, based upon the events of the French Revolution and the personality of the French poet, André Chénier. Music by Umberto Giordano. Book by Luigi Illica. First production, Milan, Italy, 1896. The scene is Paris, France, and the time, during the French Revolution, about 1794.

CHARACTERS*

ANDREA CHÉNIER.....*Tenor*
CHARLES GÉRARD.....*Baritone*
ROUCHER, PIETRO FLÉVILLE, the romancer, pensioned by the king, FOUQUIER-TINVILLE, public accuser.....*Bass or Baritone*
MATHIEU, the sans-culotte, called "Populus".....*Baritone*
A SPY, THE ABBÉ.....*Tenor*
SCHMIDT, jailer at St. Lazare, THE MAJOR-DOMO, DUMAS, President of the Tribunal of Public Safety...*Bass*
COUNTESS DE COIGNY, MADELON.....*Mezzo-Soprano*
MADELEINE, daughter of the Countess de Coigny....*Soprano*
BERSI, a mulatto woman, maid to Madeleine..*Mezzo-Soprano*

Mute personages: A music teacher, Albert Roger, Filandro Fiorinelli, Horatius Coclès, a boy, a chancellor, the father of Gérard, Robespierre, Couthon, Barras, a serving monk, etc.

Chorus of lords, ladies, abbés, lackeys, grooms, postilions, musicians, domestics, pages, valets, shepherdesses, and beggars. The following tableaux: bourgeois, sans-culottes, carmagnoles, national guards, soldiers of the Republic, armed police, shopkeepers, fish-wives, strolling merchants, marketwomen, knitting-women, spies, girls and beaux, Representatives of the Nation, judges, jurors, prisoners, the condemned, and newsboys.

*The rôles in braces are held by a single artist.

Scene 1. In the conservatory-salon of the chateau of the counts of Coigny, servants prepare for a party. Charles Gérard, in livery, is assisting other lackeys. He is alone when an old gardener comes, walking with difficulty under the weight of a piece of furniture. It is his father, and he springs to assist him, then watches him go away, and thinks of the sixty years of service the old man has given to his arrogant protectors, who have taken his strength, his spirit, and even the service of his children. Gérard strikes his breast with his hand, murmuring amid his tears that he, like his father, is a slave. He notes his hated livery, and cries out to the gilded walls that the death hour of such a vain and frivolous world is already striking. Madeleine enters, accompanied by Bersi, and Gérard looks upon the beautiful daughter of the house with the greatest admiration and devotion. The countess, having given orders to the major-domo, learns from Gérard that all is ready, but is surprised to see that Madeleine has not dressed for the evening. She bids her hasten, and turns away. Bersi reveals her delight in her mistress's beauty, but does not succeed in coaxing her into a mood of vanity, for Madeleine decides to dress very simply in white with a rose in her hair. They vanish as guests arrive, whom the countess greets with elaborate courtesy.

Together come three personages, one of advanced years, Fléville, the romancer, who introduces his companions, the young and beardless poet, Andrea Chénier, and the old Italian knight and musician, Filandro Fiorinelli. The Abbé, lately come from Paris, arouses general apprehension by his news of the state of the government, but Fléville treats it lightly, urging the guests to enjoyment. Shepherdesses sing and dance. Chénier sits apart, and Madeleine promises a group of her girl friends that she will make him poetize.

Refusing her request, he says that his Muse is capricious, even as is Love, whereat Madeleine and her friends laugh. As the guests crowd around, Madeleine says that the Muse, when implored, said by the poet's mouth the word that all,—and she nods to indicate several of the guests, even some of the oldest and least likely ones,—have said to her that evening. Chénier resents her words and the general laugh, and offers to make Madeleine a poem on the subject of Love. In impassioned verse he tells how the ideal of his country grew in his soul and became the object of his love, his sweetheart, and then to his sorrow he saw everywhere throughout the land, even in the churches, the poor exploited to add to the treasures of the rich.

The Abbé and the nobility present become infuriated while Chénier is speaking, but at the end of the salon Gérard listens approvingly though in great agitation. Chénier tells Madeleine that from the pity in her face he thought her an angel until she spoke so scornfully of love, which is the soul and life of the world; then, strongly moved, he walks away and disappears. The countess and her guests are arranging for the dance as Gérard enters at the head of a crowd of wretched beggars, whom he announces as "His Highness, Misery." The countess orders them put out, and Gérard the first, although his aged father on his knees begs for him. Gérard bids his father come with him, and casting off his livery, leads the crowd out. The dance is resumed, and all is pleasure among the guests.

Scene 2. In the Place de la Revolution in Paris, near an altar upon which is a bust of Marat, stand the Sansculotte Mathieu and Coclès. The bridge of Perronet leads into the square in the background, and on the left is the Café Hottot. Under the trees on the banks of the Seine

Chénier is sitting alone. Newsboys bring papers, and Mathieu and Coclès seat themselves upon the altar steps to read. Bersi comes, and conscious that she is watched, addresses the spy. The spy recognizes her as the companion of the woman whom he is seeking, and notes that she makes a sign to Chénier but goes off without speaking to him. Soon Roucher enters the square, greets Chénier joyfully, and hands him his passport, saying that the city is dangerous for him and begging him to leave. Chénier at first refuses to hide or go, declaring that he believes in destiny. Then he tells Roucher that he must remain, as he is in love with a lady who has sent him several charming letters of counsel or reproach, and a recent one asking for a rendezvous. He knows nothing of the writer, who signs herself "Hope." Roucher believes it to be some trick of the revolutionists, and pleads with him to go away at once. Chénier is convinced and about to depart when there comes through the square a procession of revolutionists, Robespierre, Gérard, and others of note among them.

The spy draws Gérard aside and questions him about the appearance of the young woman he seeks, and Gérard describes enthusiastically the blonde beauty of Madeleine, whom he loves. The spy promises that he shall see her this very night, then draws near where Chénier and Roucher stand. After the procession, among a crowd of women of the town, Bersi comes. She whispers to Chénier to wait there, then as the spy accosts her, goes with him into the café, but soon returns. Chénier recognizes Bersi, but is surprised that she addresses him. When she says that a woman in great peril, whose name is "Hope," wishes to speak with him, all of Roucher's warnings do not deter him from awaiting her coming, though he goes to procure arms.

Night falls, the lanterns under the trees and along the

streets are lighted, the patrols pass, and the spy returns. A woman comes cautiously across the bridge, looks about, and seeing Chénier, approaches and calls him by name. At his reply she cannot speak for emotion, but leans trembling against the altar, while the spy draws near unobserved. She asks Chénier if he remembers her, and repeats the poem he recited at the chateau of Coigny. He begs to see her face. She drops her mantle, and in the light of the lantern before the bust of Marat he sees the wonderful beauty of Madeleine. Her name springs to his lips, and the spy, hearing it, hastens away to inform his employer. Chénier realizes that she is the hidden friend whom he loves. Madeleine tells him that she is alone, that Bersi is her only helper, and that, in her distress, she has thought of him as a brother, as one who was powerful and might protect her now that she is a fugitive. Chénier is deeply moved and in great exultation declares his love for her and that he will defend her. Responding to his tenderness, she goes to his arms, and he bids her fear no more, for until death they will be together.

Gérard comes and calls her by name. She recognizes him, and with a cry of dismay turns to Chénier, who bids Gérard be gone. When Gérard lays his hand upon Madeleine to lead her away, Chénier draws his sword and strikes him. They fight as Roucher, at Chénier's command, takes Madeleine away, intimidating the spy, who runs to call Gérard's friends. Gérard, wounded, falls upon the altar steps, but tells Chénier to save himself, as the public accuser already has his name, and bids him protect Madeleine. When the spy comes with a band of police and they ask Gérard who struck him, he murmurs, "Unknown."

Scene 3. In the hall where the Revolutionary Tribunal meets, Mathieu is futilely haranguing the people to give men

and money to the cause, when Gérard, recovered from his wound, comes and addresses them. By his plea all are stirred. Women cast their jewels into the great urn which stands on the president's table. An old blind grandmother, Madelon, presents her last grandson, whose father and brother have already perished, and offers him to the cause. At length the people go out, and can be heard singing and dancing the Carmagnole in the street. The spy comes and tells Gérard that Chénier has been arrested that morning, and now the lady will doubtless come forward voluntarily. Gérard, though glad, fears that Madeleine will hate him for bringing danger upon her lover. The spy urges him to draw up the accusation against Chénier and places the pen in Gérard's hand; and the latter, though he knows only too well that if Chénier is accused he will be condemned, begins to write. He struggles with his conscience and the memory of his former ideals of justice, but at length, inspired by the hate of his rival that grows out of his deep love for Madeleine, he charges him with being an enemy of the people, a foreigner, because born in Constantinople, a soldier and an accomplice of Dumouriez, and, as a poet a corrupter of the morals of the people. At last he puts his name to the accusation and hands the paper to the clerk.

He is alone when Madeleine comes to intercede for Chénier. He tells her that the spy was in his employ, and that he has had her lover seized. He pours out the story of his own love for her since as a child she ran in the meadows with him, of his despair when he found that she loved another and turned with a cry of horror from him. But he still hopes, for he believes that the flame of his love will inspire hers. Madeleine, terrified, and at first not understanding, seems overcome with weakness, then becomes desperate to escape him. She determines to go into the street and shout her

name, knowing that then death will deliver her, but he prevents her. Suddenly she becomes calm, and offers herself in exchange for Chénier's life. Moved by the sublimity of her sacrifice and power to love, Gérard bursts into sobs. She tells him that her mother is dead, her home burned, and Bersi has aided her at great personal sacrifice,—that she brings disaster upon every one who helps her; that there was nothing before her but misery and danger when love came and made earth heaven; and that now, without that love, she will be as if dead.

The clerk hands Gérard a list of the accused, on which is Chénier's name. Gérard knows that all is already lost, though now he would give his life to save the man whom Madeleine loves. He promises her to do his utmost to defend Chénier. The people come back into the hall, the members of the Revolutionary Tribunal take their places, and the prisoners are brought in. Chénier is the last. The names are called and judgment is given. Chénier denies the charges against him and makes an eloquent appeal, begging that they take his life but leave him his honor. Fouquier-Tinville presses the charges, and Gérard makes a fervent plea in defense, finally running to Chénier and embracing him,—an act which brings tears to the prisoner's eyes. The jurors retire, and when they return, the president announces as their verdict—death.

Scene 4. In the court of the prison of St. Lazare that night Chénier sits under a lantern, writing with great ardor. Roucher is near, and to him Chénier reads these his last verses, which celebrate the joy of his life, the inspiration of his poetry, and his love. Schmidt, the jailer, comes, and the two friends embrace and part with emotion. A knocking is heard and the jailer admits Gérard and Madeleine, whose

permit to see Chénier is shown. Gérard is overcome with unavailing sorrow as Madeleine asks the jailer if there is not a woman among the condemned. He answers that there is, one Legray. Madeleine tells him that she wishes to die in the place of that woman, that she will answer to the name of Legray when summoned, and she gives him a purse and jewels. The jailer goes to call Chénier, and she bids farewell to Gérard, who is heartbroken at his deed, but hastens off to Robespierre in a final effort to save the lovers. With solemn joy Chénier greets Madeleine. She tells him that she comes not to say farewell but to die with him at dawn. In ecstasy they embrace, their love triumphing even in death. At length the condemned are summoned. Chénier answers to his name, and at the name of Ida Legray Madeleine steps forth, and they take their places in the tumbril side by side.

THE CANTERBURY PILGRIMS

AMERICAN comic grand opera. Music by Reginald De Koven. Book by Percy Mackaye. First production, New York, 1917. The scene is Southwark and Canterbury, England, and the time is April 16, 1387.

CHARACTERS

Geoffrey Chaucer, First Poet Laureate of England	*Baritone*
Richard II, King of England	*Tenor*
Knight	*Baritone*
Squire, son of the Knight	*Tenor*
Friar	*Tenor*
Miller	*Bass*
Pardoner	*Tenor*
Summoner	*Baritone*
Shipman	*Baritone*
Cook	*Bass*
Alisoun's Swains	
Joannes, Servitor to the Prioress	*Tenor*
Man of Law	*Baritone*
Host	*Bass*
Herald	*Bass*
The Prioress, Madame Eglantine	*Soprano*
The Wife of Bath, Alisoun	*Contralto*
Johanna	*Soprano*

Pilgrims, nobles, choir-boys, priests, acolytes, nuns, Canterbury brooch-girls, tap-girls, heralds, citizens, etc.

Act I. In the court of the Tabard Inn at Southwark, near London, Pilgrims are thronging. Some are seated at the tables drinking, others are standing by the ale-barrels flirting with the tap-maids. One starts a song, in which all join. The poet enters, reading. When questioned by the Friar, he answers that "to live a king with kings, a clod with clods," to be "the equal of each, brother of every man," is his psalm; then, lifting a tankard, he sings and drinks with the company. A Knight and a Squire enter, and greet Chaucer courteously. The Knight has just returned from the Holy Land and is on his way to Canter-

bury. The Squire, his son, is in love. The poet quotes some love verses, which the Squire recognizes as those of Chaucer, the Poet Laureate, and he rebukes his new acquaintance for claiming them.

A Prioress, with Joannes and a retinue of nuns, enters. Joannes, who carries the lady's small pet hound, happens to get in the way of the Miller as he recoils from his rush against an oaken door, which he has broken with his head on a bet, and the hound bites him. The Miller is about to wring its neck when Chaucer seizes the Miller by the throat and makes him beg the pardon of the Prioress, whose gratitude the poet thus wins.

Soon with loud song and merrymaking, Alisoun, the Wife of Bath, enters. She espies Chaucer, likes his appearance, and asks his name. He tells her it is Geoffrey, and gives a fanciful account of himself. The Squire recognizes him as the Poet Laureate, but Chaucer requests him to be silent, as he is traveling incognito. Alisoun insists that Geoffrey help her alight from her mount, a small white ass, although her swains and the Miller and the Friar are much vexed by the attention she gives him. She says that she has vowed to take to herself another husband, although already five times married, and if she likes this fellow, can she not still like them all? They rush to get ale for her, and she taunts Geoffrey into kissing her just as the Prioress enters unobserved. When Chaucer sees Lady Eglantine, abashed he seeks to restore himself in her favor. He learns that she goes to Canterbury to meet her brother, a Knight just returned from the Holy Land, whom she has not seen since childhood and whom she is to recognize by the ring he wears, upon which is the same inscription as upon the brooch which dangles from her wrist,—"*Amor vincit omnia*," "Love conquers all things." The Prioress asks Chaucer's protec-

tion upon the road, which he gladly grants, thinking it not necessary to disclose the brother's identity until he and the Prioress have had a morning's ride together.

When she leaves the room, the Friar, who has listened to the conversation, intrusively examines the Knight's ring, and, thinking to win Alisoun's favor, hastens to report his information to her. She, having dismissed her swains, comes to Geoffrey as he sits reading, and coquets with him, finally acknowledging that she is jealous of the Lady Prioress. Chaucer rebukes her for coupling that lady's name with his, but she dares to insinuate that the Prioress goes to meet a lover, not a brother. Chaucer thinks Alisoun daft, but is eventually cajoled into making a bet with her to the effect that, if the Prioress gives the brooch she wears to other than her brother, Chaucer will marry Alisoun at Canterbury. He is confident of the integrity of the Prioress, and Alisoun is determined to win the wager and so Geoffrey for her husband. By an ambiguous promise of reward she enlists her swains to help her. Pilgrims, dressed for riding, come into the court, the Lady Prioress appears, and all start off for Canterbury.

Act II. The Pilgrims have come to the One Nine-Pin Inn at the hamlet of Bob-up-and-down, near Canterbury. Chaucer and the Squire are walking in the garden, talking of the unpoetical name of Johanna, the Squire's lady love. Chaucer suggests that the Squire use instead the name of Eglantine in his verses, and offers to write the poem for him. The Squire agrees and leaves him alone in the arbor to write. The Friar, having heard the conversation from behind the garden wall, goes to report it to Alisoun. The Prioress enters the garden, then takes refuge in the summer-house as the shouts of Alisoun and her swains are heard.

She sees Chaucer and is about to retire, when he picks a spray of honeysuckle and hands it to her, and begs her pardon for intruding in her bower. They withdraw into the recesses of the arbor as Alisoun and her swains enter, singing and dancing to the Miller's playing. As the dance grows merrier, the Prioress clicks her beads rhythmically, and Chaucer invites her to dance with him. They become absorbed and step within sight of Alisoun, who stops the dance and gaily taunts them. The Prioress is abashed, but Chaucer, with a dignified rebuke to the Wife of Bath, escorts the lady into the inn.

The Pilgrims also retire, and Alisoun is left alone in rage. She plans revenge, tells the Friar of her bet with Geoffrey, sends the Miller for a gag and a rope, and tells the swains to seize the Knight and keep him prisoner in the cellar of the inn while she, clad in his clothes and with his ring upon her finger, pretends to the Prioress to be the long-absent brother and so obtains the golden brooch upon which hangs her bet with Geoffrey. They go away as Chaucer comes, reading some verses, for which the Friar represents himself to have been sent by the Squire, and which he receives. Chaucer has gone when the swains come along and the Knight enters from the inn. Alisoun engages the Knight in conversation, and at a sign from her, he is seized and borne away.

The Squire and Johanna, who has unexpectedly returned from Italy, enter the garden. Johanna asks for the verses he promised her, and he is explaining when the Prioress, reading a paper, comes from the inn with the Friar. She is amazed at the verses, which the Friar assures her are a love poem that Chaucer bade him deliver to her. Chaucer enters, and the Prioress in confusion hands him the paper, questioning him. He is acknowledging the verses when the

Squire and Johanna appear. The Prioress is grieved that she can no longer trust Chaucer, and he is hurt that she is offended, while Johanna is jealous because the verses are addressed to Eglantine. Only the Friar and Alisoun are pleased at the discord they have caused.

Act III. From the hall of the inn that evening the Pilgrims start for the chapel service. The Prioress comes last, and Chaucer asks her to walk with him in the garden, as he has news of her brother. When all have gone out, the Miller, the swains, and the Friar enter, followed by the Wife of Bath. The Friar is disguised as a chimney-sweep, for protection against the wrath of the Squire, and Alisoun wears the Knight's garb. All withdraw to the cellar but the Friar and Alisoun, who hide. Chaucer and the Prioress come and stand at the casement in the moonlight, acknowledging their love for each other, and dreaming of a life on some other star where they may be together. The Prioress withdraws, and Chaucer goes to find the Knight as the Squire and Johanna come in, making up their quarrel over the verses. The Friar sings out mockingly, and falls into the fireplace. The Squire does not recognize him, but goes with him to search for the Friar. Johanna also goes out, and Alisoun comes from her hiding-place when Chaucer and the Man of Law enter, searching for the Knight. The Man of Law points out Alisoun, but it is not until Chaucer hears this strange knight asking for the Prioress that he mistrusts this may be her brother. To his questions the supposed knight admits that he but passes for the Prioress's brother, and Chaucer is about to strike him when he notices the ring upon his finger. The man tells of the brooch his sister wears, the Prioress comes, exclaiming, "Welcome, brother!" and Chaucer, appalled, hastens off.

The Miller summons the swains, and they listen to the conversation between Alisoun and the Prioress. The latter is at first incredulous, but when the new-found brother remarks that Geoffrey said he was betrothed to the Wife of Bath, the Prioress, deeply wounded, flings herself into his arms, seeking a brother's protection, much to the enjoyment of the swains, at whose loud laughter she starts up in dismay. Alisoun coaxes her till she gives up the brooch, and then flatters her so grossly that the gentle lady turns from the supposed brother in dismay, calling for help. Chaucer enters, draws his sword, and forces Alisoun to fight with him. There is uproar and commotion until Alisoun, hard-beset, holds up the locket of the Prioress, tears off the beard and wig of her disguise, and announces that she has won her bet and Geoffrey is hers by law. The real Knight, disheveled and with cut ropes dangling, enters and calls the Prioress by name. She turns from him, aghast. Chaucer, realizing the game that has been played, bursts into laughter and drinks to Alisoun and woman's wit, while the Miller sulkily withdraws.

Act IV. The next day in front of Canterbury Cathedral crowds of Pilgrims are assembled, talking, praying, and sight-seeing. Chaucer comes along, richly and gaily dressed, and talking with the Man of Law in spite of the solicitations of a bevy of brooch-girls. The Man of Law accepts Chaucer's money, and tells him that the law reads that no woman may be wedded but five times. Chaucer feigns distress at the fact, especially when Alisoun, dressed as a bride, comes and claims him for her husband. She is much taken aback when she finds out how the law stands and that the penalty for a sixth marriage is hanging. Chaucer protests to the Man of Law with mock severity, and they find that they

will have to appeal to the king for a special dispensation. Chaucer purposes to make the appeal, and Alisoun is almost convinced that he does care for her. The Miller and the swains come, the former so jealous that he is about to fight Chaucer when Alisoun interferes, saying that she has the man she wishes and will herself fight to keep him.

Chaucer takes opportunity to beg the Prioress to think charitably of him but a little while. She disdains him, however, saying that she seeks another hero, for she holds in high respect the Poet Laureate, who it is rumored will attend the king. Heralds announce the king, and the Pilgrims make way as a procession comes from the cathedral to meet him. Choir boys and priests, bearing pictured banners of St. Thomas and his shrine, appear, and lastly the Archbishop in his regalia. King Richard Second, a lad of foppish appearance, enters the square with his retinue, among whom are the Duke of Gloucester, John of Gaunt, followers of the nobility and gentry, and with them, Johanna. Pilgrims, Archduke, and nobles salute the king. He, noting the frowning countenance of his uncle, John of Gaunt, fixed upon the royal apparel, seizes a looking-glass from a courtier's sleeve, and with gay gibes turns it toward those about him, then flings it into the crowd. It falls and breaks at Chaucer's feet, and he picks it up and addresses the king, who joyfully greets him as Laureate and embraces him.

The Prioress is overcome with amazement; but Alisoun, nothing daunted, tells the king that the man is hers. Chaucer whispers to the Man of Law, who gains the king's ear while Chaucer acknowledges his betrothal to Alisoun. The Miller can scarcely be restrained, so great is his rage, as Chaucer asks the king's dispensation for the marriage. Richard, who pays good attention to the Man of Law, says

that the laws are sacred, but that he will make an exception and permit this woman to wed the sixth husband *if he be a miller*. The herald sounds the verdict, and Alisoun, outwitted, shakes her fist at Chaucer, who eyes her slyly, then both burst into laughter. The Miller rushes forward, eager to claim his bride.

The Pilgrims crowd joyfully about Chaucer, who, having passed among them as only the son of a vintner, promises to brew them such a vintage that they who drink of it, although after a thousand years, shall see a vision of Merry England and their pilgrimage. The king announces that St. Thomas will receive his Pilgrims, and the procession forms to enter the cathedral. Chaucer asks the Prioress to walk with him, and she consents, bidding him offer her brooch at the shrine, and shyly reminding him of their star, which he declares he can never forget,—

> "Not while the memory of beauty pains
> And *Amor Vincit Omnia.*"

THE CHILDREN OF DON

ENGLISH heroic grand opera, "founded chiefly on the Cymric legend of Math Mathonwy." Music by Josef Charles Holbrooke. Book by Lord Howard de Walden ("T. E. Ellis"). First production, London, 1912. The scene is the Cymric underworld and the Northern isles in the mythological period.

CHARACTERS

GODS

NODENS, God of the Abyss.....*Bass*
LYD, the Sea King.....*Bass*
DON, the Nature Goddess.....*Soprano*

MORTALS

MATH, king of Arvon.....*Bass*
GWYDION, GOVANNION, ELAN } the children of Don..... *Baritone*, *Bass*, *Contralto*
GWION, a Druid.....*Tenor*
GOEWIN, a priestess.....*Soprano*
ARAWN, king of Annwn, the northern underworld....*Tenor*
FIRST PRIEST OF ANNWN.....*Tenor*
SECOND PRIEST OF ANNWN.....*Baritone*

Ghosts of the priests, chorus of Druids.

PROLOGUE: SCENE I. In a cave in Annwn, beyond which lies a lake choked with ice and obscured by mists, upon an altar stone bubbles the cauldron of Caridwen. Two priests are preparing their rite, and bind to the altar the sacrifice, a living maid. Arawn comes, takes the sacrificial knife, and is approaching the altar to dispatch the victim when Gwydion enters the cavern slowly and grimly. He announces that he is the son of Don, and comes as venger of Arvon to take the cauldron of Caridwen. He demands that the king "yield it in peace or stand for it in war." Arawn, defiant, orders the priests to seize the intruder that

they may torture him. Gwydion grapples with them, killing both, then slays Arawn himself. Fearless before man, he stands hesitant before the mystery of the great cauldron, whose wreathing steam was meant to grace the brows of the old gods. For the cauldron contains disastrous exciting principles, and Gwydion realizes that he holds in his hands the "future and the torment of his race."

Scene 2. To a wild and ice-bound ravine near the sea comes the Nature Goddess, Don, robed in red and with a red jewel upon her forehead. She calls upon the winds, the rocks, the waters, frost, and fire, and upbraids them for permitting Gwydion to bear away the mysterious cauldron from its stronghold in the world of the dead. She summons Lyd, the Sea King, and tells him that his rule is menaced now that the "hoard of the Gods, the bowl of dreams," is stolen. Lyd, in blue armor and mantle, rouses from sleep to hear her plaint. She says that the same phantasies that caused the downfall of the old gods, the exciting dreams of revolt and desire, all the vast ambitions breeding conflict, symbolized in the cauldron, are in Gwydion's keeping, and he is now crossing the seas. She begs Lyd to overwhelm him with disaster, that the name and rule of Don may continue and that this menace to the world may be destroyed. The Sea King calls upon Nodens, God of the Abyss, and through the clouds beyond the rocks appears the reclining figure of an old but powerful man. Nodens rouses himself from the sleep the gods have set upon him, and laments that he must lie thus changeless amid all change, thus dreaming and denied of achievement. Yet he sends forth his dreams to lodge in the souls of men and thus have fruition while he dreams on. As the clouds close upon Nodens, Lyd acquiesces, and refuses to stay Gwydion.

Act I. In a forest in Arvon Druids come, bearing the cauldron of Caridwen, and followed by Math and Gwion. As they pass out by an avenue of monoliths, Gwydion enters and stands by a great oak, watching them and listening to their prayer, wherein Gwion abjectly beseeches the gods to deliver them from the dread power of the shrine of inspiration which they now possess. Gwydion angrily thinks of the perils he dared in obtaining it, and contemns the craven spirit of the worshippers of a sacred vessel which is his by right of daring. As Gwion curses any one who scorns or menaces the cauldron, Gwydion curses him who will not boldly dare the aspirations and the deeds that the cauldron brews.

As the Druids pass out, Math asks Gwydion the cause of his anger, and reminds him that his mother was Math's own sister, given as pledge of peace to his sire, with whom the Gael had long waged war; that Math had taught Gwydion all his learning and had treated him as a son, sending him forth in quest of the fateful bowl, of which he warns him. Gwion says that three drops only of the contents of the cauldron are "wisdom's wine"; the rest is poison, bringing passions and wild desires that end in oblivion. Math decrees that it shall stand in the sacred grove, guarded by virgins, in order that no disaster may come to his people because of it, and he appoints Gwydion as ward of the sacred vessel. Math and Gwion go, and soon Gwydion follows.

Govannion enters cautiously, shuddering at the forest shade and the spot, now the seat of magic rites, but late the home of nature worship. He comes seeking Goewin, and when she enters, greets her tenderly. She is afraid of the arts of Math, but Govannion reassures her, urging her to come away with him to the uplands. She says that she

has been made priestess of the deadly cauldron. He protests that that should not stand against their love for each other. Elan comes quietly, surprising the lovers, and bidding them away from the somber forest. As they talk, Gwydion enters, aghast that they linger there in danger of the wrath of Math. Govannion resents his reproaches, calling him traitor to his own kin, since he is servant of the Gael. Gwydion, realizing that he cannot let his brother and the priestess go except he break faith with Math, yet, pitying, bids them depart, and as they go out together, he turns to Elan. She recalls to him the ancient custom of early peoples, and declares that it was foreordained of the Fates that she should be his bride. To her eager words he turns a deaf ear, saying that he has the spirit hunger and will not be lured from the conflict of his life, and bids her go. Sadly she goes away, and Gwydion valiantly faces his unknown destiny.

Act II. In the forest temple of trilithons, upon the altar, burns the cauldron with a low red glare. Goewin stands near the altar, tending for the last time the wavering fires. There Govannion finds her, having hunted other trysting places, and is amazed now that she has taken refuge from him here. He pleads with her, but she says that he is changing love to fear, and that she longs only to forget awhile. Govannion tells her that he came here unafraid, daring the Gael and the ban upon invasion of that place, through love of her. Goewin, still distrait, turns from him. Gwydion enters, angered that they should linger with Math so near. He reminds them that once again he gives them leave to depart. Govannion, sorrowing that love has perished, pleads no more, but curses the forces that have driven them on, and lays them to the charge of the cauldron that Gwydion brought. He goes away, and Gwydion tells

Goewin to make her choice, whether to go with Govannion or face Math's anger. She chooses the latter and bids Gwydion defend her.

Math and Gwion enter. Math looks sternly at Gwydion and questions him as to what he and Goewin do there in that sacred place. Goewin confesses that she is no longer a maid. Math demands the name of the man, and she acknowledges that it was Govannion and pleads for mercy. Math sends her forth to sorrow alone in a distant vale. He turns to Gwydion in great grief, to pass judgment upon him whom he regards as a son. Gwion declares that Gwydion is "too great for mercy" and that he should be cast from manhood. Such is the decree, and the Druids bind him to the pointed altar stone in spite of his savage resistance. Math laments Gwydion's faithlessness, and decrees that he shall pass one last hour alone in the presence of the cauldron, and shall then be changed in flesh and spirit from the mold of man to that of beast. The king of Arvon then passes out, followed by Gwion and the Druids, and Gwydion is left alone in darkness which is lighted only by the flames of the cauldron.

He is bemoaning the dread magic which sets on him a yoke beyond all bearing, when Elan comes in and asks if she shall unbind him. He tells her that she cannot, and she asks that she may continue with him. He tells her how he is to be thrust from form of man to that of beast, and asks her if she will dare to fill a horn with the contents of the cauldron. Though she fears that it means death, she attempts it, and brings the horn to Gwydion. He drinks, and she after him, then crouches beside him. Far away rises the chorus of wild fowl, and then is heard the voice of the Sea King in a song of yearning love. At his words, Elan becomes more and more agitated, then, as the voice ceases, she starts

up, mad with the poison of the gods, and saying that she is torn by a strange sea-song, goes away.

Gwydion, left alone, sees springing up about him fantastic figures whom he recognizes as Arawn of Annwn, and the ghosts of others whom he has slain. Arawn taunts him with his fate yet to come, and demons also make their threats, till Gwydion cries in consternation that "the gods alone are fools," but determines that neither death nor change shall find him craven. He calls upon Nodens, and Arawn and the demons disappear as a vision appears of Nodens lying bound on his high rocks. He prophesies that "the gods in agony must waste, to be by nascent man replaced" and that finally "the vaster gods" shall replace all else. The vision of Nodens fades, and Gwydion feels the spell of change coming over him, and knows that he is lost, though he came so near to the understanding of his fate. Darkness settles down, and the bonds that held Gwydion are empty. A wolf comes from behind the stone to which Gwydion was bound, and slinks across the stage, while all around gleam the red eyes of wolves.

Act III, Scene 1. Three years later, in the forest of Arvon, now stripped by autumn winds, at close of day a pack of wolves slink restlessly about. Voices of Druids are heard, and the wolves leave as Gwion enters. He hears their howling and feels the subtle power of magic around its old resort. Goewin enters breathlessly, terrified by the wolves and burdened by her sorrow, seeking in her old haunt, where once lurked love and deadly anger, a mercy that will let her die among her kind. Gwion refuses her prayer, and terrifies her yet more by saying that the wolf whose cry they hear is Govannion. Pitilessly he drives her forth, saying that the kiss of wolves shall sear out her offense.

Horrified and in deadly fear, Goewin revolts against a doom of hate wrought out by one she loved, saying that "never fault should earn so foul a forfeit." Gwion relents not, and as Math enters, her last wailing cry is heard in the distance.

To his question Gwion replies that he has thrust Goewin forth and that her wolfish kin have devoured her. Math laments her fate, and reproaches Gwion for overreaching his mild anger with bitter hate. Gwion regrets the softness of Math's spirit, and warns him that perils threaten should he be lenient toward the evil forces. Math in his wisdom knows that where Gwydion strove, others will strive, and grieves over the loss of that one and the weakening of his regal power that it presaged. Gwion anxiously reminds Math that none return from the beast form the same in spirit, and futilely warns Math against releasing his doomed son. Math addresses himself to the magic rites, and calling to Govannion and Gwydion, bids them come, freed from their spell, back to him. The wolf pack approaches, and soon Gwydion appears in man form, worn and emaciated, a wolf's head for helmet and a wolf's pelt for clothing. Govannion also appears, similarly clad, but slips away among the trees. Math tells Gwydion that he is free if he will restore a maid to their services in place of the maiden whom they lost. Gwydion tells of his sister Elan, who may perchance perform the sacred rites, and they go, seeking her.

Act III, Scene 2. On the seashore sits Elan, lamenting the downfall of her race. She believes Gwydion and Govannion dead, and knows that she herself but adds shame to the name of Don. She thinks of the spirit of the sea, and of that night of mysterious ecstasy. She thinks of her son, offspring of the wave, and wonders how he shall fare. Govannion ap-

pears, and she greets him with surprise. To his questions she replies that she mourns for his lost love, for good Gwydion's aim, and the shame to be endured. Govannion says that Goewin is dead, that he himself killed her, and that he seeks revenge on the powers that so doomed them. He tells Elan that Gwydion seeks her in order to make his peace with Math, and as Gwydion and the king approach he goes away.

Elan, long accustomed to sorrow, begins to hope, and thinks that here her sacred grief will not be probed. She greets her brother joyously. He tells her his request, and at Math's question she gives her consent. But Math asks if she is a maiden, and drawing upon the ground with his staff a magic line that can discern the heart's secrets, bids her overstep it. She hesitates, then attempts to cross, but recoils, and beside her springs up a small boy. She takes him in her arms and sinks down ashamed. At Gwydion's question she reminds him of the night they drank from the cauldron together.

Math in terrible anger tells Gwydion that he shall endure a hundred lives as beast to pay for this deception, and breaks all bonds between them. Holding his staff aloft and calling from the mist impalpable figures to support him, he declares that the fate of the children of Don is disaster "till the seas have these plains and the sons of the sea this rule." Gwydion, strongly defiant, calls upon Nodens, and against the magic of Math he pits his spear. As Math waves his staff and his guard of spirits surround him, Gwydion hurls himself against them. They give way, and when Math raises the staff in a final spell, Gwydion drives his spear at him. Math falls. Elan becomes unconscious with terror, and Govannion steals in, seizes the boy from her arms, throws him into the sea, then draws her away.

As Gwydion stands watching Math, he revives and Gwydion supports him. Math, dying, tells Gwydion that it was by worth that magic could not break that death comes to him, and prophesies that to Gwydion shall come such an hour of black defeat; then, bidding him a tender farewell, he dies. Gwydion, standing by the body, lays down his spear and, determined to hold his realm without magic power, takes up the staff and breaks it, thus destroying all spells save the doom already set. Dylan, Elan's child, climbs out of the sea onto the rocks. Gwydion looks at him in astonishment, then realizes what his appearance means, and says, "Sons of the sea shall rule. So be it!" Dylan turns to Gwydion, who tells him that he will make him king and teach him all his art. Govannion comes to them, and when Gwydion tells his purpose to make this child his heir, Govannion protests that he himself should be thus set aside. Gwydion will brook no opposition, and they fight, Govannion being worsted.

Gwion and the Druids enter and discover the body of Math. Gwion accuses Gwydion, and calls upon the Druids to weave their magic spells in bitter vengeance. Gwydion bids them cease, and shows them the broken staff. In answer to Gwion's threats, Gwydion gives the priest into the power of Govannion, bidding him take vengeance on the one who without pity sent to her death Goewin. Govannion kills Gwion, and the Druids shrink away as if paralyzed. Gwydion, with Dylan, takes his leave of Math Mathonwy, greatest of the Gael. Then they go away, and the Druids keen over the body of Math.

DIE ENTFÜHRUNG AUS DEM SERAIL

(Dē Ent-fǘ-rōōng ows dĕm Sĕ-rī́)

(IL SERRAGLIO) (THE ABDUCTION FROM THE SERAGLIO)

GERMAN sentimental comic opera, adapted from "Belmont and Constance," a drama by Christopher Frederick Bretzner. Music by Johann Wolfgang Amadeus Mozart. Book by Gottlob Stephani. First production, Vienna, 1782. The scene is laid in Turkey, and the time is the sixteenth century.

CHARACTERS

BELMONT, a young Spanish gentleman.....*Tenor*
PEDRILLO, servant of Belmont, for the time in the service of the Pasha.....*Baritone*
OSMIN, major-domo of the country-house of the Pasha..*Bass*
CONSTANCE, beloved of Belmont, and now in the seraglio of the Pasha.....*Soprano*
BLONDA, the English servant of Constance, beloved of Pedrillo.....*Soprano*

Selim Pasha, a black mute, guards, etc.

ACT I. Belmont stands before the palace of the Pasha, eager to catch sight of Constance, who with Blonda has been spirited away to the seraglio of Selim. Osmin, the Turkish major-domo, refuses the Spaniard's request that he may speak with Pedrillo, for he has a grudge against the new servant and says he is a rascal, which Belmont denies. Osmin is irascible, and tries to drive Belmont away with threats. Pedrillo enters the garden, and Osmin shows his resentment that he has made such swift advance in the Pasha's favor. He accuses him of following the women about, says he is up to some trick, threatens to expose him, and hopes eventually to see him hanged. As Osmin goes away, Belmont calls to Pedrillo, who joyfully recognizes

him. To the lover's eager questions Pedrillo replies that Constance is alive and that he may still hope to rescue her from the Pasha. Pedrillo says that his skill in gardening has given him favor with the Pasha and greater freedom than others have, and that the only difficulty is in their all getting away from the palace. Belmont has provided everything, including a ship outside the harbor which at a signal will take them on board. Pedrillo plans to arrange an audience with the Pasha for Belmont as a skilled architect, and says that the Pasha is now returning from a water excursion upon which Constance has accompanied him. Belmont is distracted between hope and fear, and hides as the Pasha's retinue of janissaries approaches.

As Selim and Constance pass, the former is trying to win her from her melancholy. He offers her his love, and she tells him that she loves another to whom she is promised, and that she sorrows at her parting and absence from him. She goes into the palace, and while the Pasha is walking in the garden, Pedrillo presents the new architect. The Pasha, much interested, promises him an audience on the morrow, and orders that he be well entertained. When Pedrillo would conduct Belmont into the palace, he meets Osmin, who stoutly protests, being very suspicious of both of them and warning Pedrillo that whatever plot he has afoot, he will not find Osmin sleeping.

Act II. In the garden, upon which opens his house, Osmin meets Blonda and arrogantly seeks to force his attentions upon her, telling her that the Pasha has given her to him. She defies him, saying that she is a free-born Englishwoman, and that love is won by tenderness and not by surliness. He suspects that she loves Pedrillo, and she fosters his jealousy. Yet when he orders her into his house

and she refuses to go, he dare not compel her for fear she will tear his eyes out. Constance comes, and immediately, the Pasha, who, when he learns that she is still firm against his suit, tells her that she must decide to love him by the morrow, or suffer torture for her obstinacy. She goes away and he seeks some method of winning her love, for he admires her fidelity and courage. Blonda and Pedrillo come when he has gone, and Pedrillo tells of Belmont's presence, and the plan to carry off herself and Constance that very night.

Later Constance is alone, lamenting her bitter fate and dreading the torture that awaits her, when Blonda tells her of the hope of deliverance. They have gone away together when Pedrillo comes, meditating on the hazards of their enterprise. As Osmin comes on him there, he plies the Turk with wine and at last brings him to a state of apparent drunkenness, then leads him to Osmin's house that he may go to bed. Pedrillo returns and calls Belmont from his hiding-place. Soon Constance and Blonda come to the rendezvous, and Pedrillo tells them to be ready at midnight for a summons. Both the lovers tremble at the duress in which their sweethearts are held, and make them renew their promises of faithfulness, until the women are so offended that Pedrillo says it is sure proof of their fidelity, and the lovers seek forgiveness.

Act III. At midnight Belmont and Pedrillo meet in the garden, see that everything is quiet, and place a ladder at the window of the palace. At Pedrillo's signal Constance opens the window, Belmont goes up the ladder and enters, and in a moment the two come out at the door. Pedrillo seizes the ladder and places it against the side of Osmin's house by Blonda's window. Osmin suddenly appears in the

garden, espies the ladder, and still much the worse for drink, reels toward it and seats himself upon a lower rung. Pedrillo, coming down, is almost upon him before he sees him, and re-ascends with alacrity. Osmin calls up to Blonda, then raises the cry of robbers. Pedrillo and Blonda come out at the house door, pass under the ladder, and try to hasten off, but Osmin, having sighted them, starts in pursuit. The guards seize them, as they do Belmont and Constance also, and in spite of Pedrillo's twitting Osmin about his drunken state and Belmont's offer to buy his silence, the major-domo cannot be prevailed upon, and the prisoners are led away, while Osmin openly exults at the death that surely awaits them.

In the apartments of Selim Pasha, who has been aroused by the noise, Osmin relates the effort at elopement and calls attention to his efficiency in balking it. Belmont and Constance are summoned, and Constance tells the Pasha that Belmont is the man whom she loves, and prays that she be allowed to die in his stead. Belmont will not listen to that, but kneels to the Pasha, for the first time to any man, and acknowledges that he is Latades, the son of a great Spanish family, who will give up all to ransom him. Selim starts up, astonished and exultant, exclaiming that Belmont is then the son of the Commander of Kau, and so the Pasha's bitterest enemy, the man who was the cause of Selim's exile from his home, his country, and his happiness.

The Pasha withdraws to give directions to Osmin for the torture of the prisoners, who, despairing yet happy if they may but die together, embrace almost joyously. Pedrillo and Blonda are also brought in as Selim returns to give judgment. He asks Belmont what punishment he expects, and the latter declares himself expectant of atoning for the injustice his father committed against the Pasha. Selim, however,

declares that he despises that father's example too much to follow it, and gives Belmont his freedom and also his sweetheart, with the proviso that he tell his father that he was in Selim's power and that Selim set him free. Belmont is overwhelmed with gratitude. Pedrillo asks for mercy for himself and Blonda, and in spite of Osmin's passionate remonstrance, the Pasha gives them all their freedom, together with passports, and orders that they be accompanied aboard ship. The four erstwhile captives voice their lasting gratitude to the Pasha and extol his greatness of soul, while Osmin, consumed with rage and hate, pictures in imagination the torture to which, rather, he would put them.

GOYESCAS, O, LOS MAJOS ENAMORADOS

(Gō-yās'-kahs, ŏ, Lŏs Mah'-hŏs Ay-nah-mō-rah'-dōs)

(GOYESCAS, OR, THE LOVE-SICK GALLANTS)

SPANISH tragic grand opera, based upon paintings by the great eighteenth-century painter, Francisco de Goya y Lucientes. Music by Enrique Granados y Campina. Book by Fernando Periquet. First production, New York, 1916. The scene is the Hermitage of San Antonio de la Florida, near Madrid, Spain, about 1800.

CHARACTERS

FERNANDO, a young captain of the Royal Spanish Guards, lover of Rosario ..... *Tenor*
PAQUIRO, a toreador ..... *Baritone*
ROSARIO, a high-born lady ..... *Soprano*
PEPA, a young girl of the people, Paquiro's sweetheart ..... *Soprano*
Majos and majas.

PICTURE 1. In the Campo de la Florida, in Madrid, with the church of San Antonio and the Manzanares River in the distance, a group of *majos* and *majas* are gathered celebrating a holiday. The *majas*[1] are tossing a *pelele*[2] in a blanket and singing gaily. They philosophize about love and the way to keep a sweetheart. The gallants accuse them of cruel coquetry, but they claim that as their right and the secret

[1] "For the Spanish *maja* (mah'hah) there is no exact English equivalent. Flitch, in a study of Goya and his times, describes her as follows: 'She was a native of Madrid and flourished at the close of the eighteenth century. She was an explosive, flashy young person, with a vivid taste for finery in dress and jewels . . . The *majo*, her masculine companion, who did a little tinkering or huckstering in his more strenuous moments, shared her passion for extravagance in attire, her indolence, arrogance, audacity, and fire.'" (See Introduction to the score of the opera.)

[2] Tossing the *pelele* (pay-lay'-leh), or stuffed figure of a man, is an ancient popular sport in Spain.

of their fascination. All the *majas* acknowledge the desirability of having a lover, and that life in Madrid is made up of "wit and a dagger, flowers and women." As the gallants declare their devotion and their willingness each to be a *pelele* for the women daily, the women toss the *pelele* about with frantic gaiety.

Paquiro, a daring toreador, pays florid compliments to the *majas,* and they, though pleased with his flattery, say that love is his toy and that he likes to sip every flower. The gallants are jealous of his popularity, and declare that some other woman calls him her own. The *majas* say that they know he loves Pepa, who is even now coming. They stop their game as a dogcart appears, and sing out to Pepa that Paquiro is there. Pepa alights and is greeted as their queen. She smilingly acknowledges their homage. Paquiro advances to meet her, and she shows her affection for him, though he jealously declares that her favors are not for him alone. Pepa tells him that she loves him only, while her friends remark how worthy they are of their bliss, and that never has such love been seen.

A sedan-chair is seen approaching, borne by richly dressed lackeys. Silence falls on the group as Rosario descends from the chair and looks about her for Fernando, her lover, with whom she has a rendezvous. Unseen he watches her as she shows embarrassment at the presence of the curious crowd. Paquiro approaches her gallantly, while Pepa and the others look on in surprise. He recognizes Rosario and insinuatingly reminds her of a *baile de candil** at which he once met her, and invites her to attend another to be held that night. Fernando, overhearing the invitation, is seized with doubt and jealousy. Rosario espies him, and turns to him for protection against the advances of Paquiro; but Fernando, when she

* A low ball given in a lantern-lighted hall.

asks where he was, replies that he was wondering what was the meaning of her blushes when Paquiro addressed her. Rosario passionately resents his suspicion, says that he will see her dead rather than untrue to him, and affectionately protests that he should so needlessly doubt her love. Fernando reveals his own affection for her, but admits his jealousy, and says that she must give proof of her love for him. Pepa, who has witnessed the whole scene with flashing eye, scornfully expresses her contempt for the lady of rank, and her determination to outshine her in Paquiro's eyes. The gallants and the *majas* comment on the uncertainty of love as they see Pepa and Paquiro at odds with each other.

At length Rosario declares with utter abandon her love for Fernando, but still Fernando is unconvinced, and says that if she once went to the ball, then she must go again and prove her fidelity to him. Pepa defiantly says that attendance upon the ball would be daring; and the crowd comments upon the hard test to which Fernando, little knowing where he takes her, would put Rosario. Both Rosario and Fernando are disquieted by fears, and Pepa warns Rosario to beware of her. She also whispers to Fernando that the ball is at nine that evening, while Paquiro asks the young officer if they really do mean to come. Fernando replies that he intends to; Rosario exclaims in dismay, and Pepa acknowledges that the captain is no coward. Fernando turns haughtily to Rosario and demands that she attend with him. Fernando and Rosario go away, and the crowd goes back to its former entertainment. Pepa and Paquiro mount the dog-cart and go off together amid great cheering and huzzas.

Picture 2. It is night, and the ball in a long hall lighted by a single lantern is in progress. Two imperative knocks resound, and Paquiro himself opens the door to Fernando

and Rosario. The latter pleads with the captain not to bring her there, but he haughtily insists, and she enters. Pepa taunts her with ever having come to such a ball, and Fernando tries to console her by saying that soon he will make them all hush up. The men are defiant and scornful at his pride, but the women admire his bravery. Paquiro suggests that Fernando and Rosario might wish to dance, and Pepa impudently asks Fernando why he brought the high-born lady to this poor ball. He replies provokingly. Rosario is already greatly frightened and eager to go, but Fernando whispers to her to be calm, for now it is not so easy to get away. Pepa leads the women in taunting remarks.

Paquiro tells Fernando that if he and his lady were not guests of the ball, every man there would resent Fernando's offensive bearing. Fernando smilingly replies that he regrets the circumstance. Paquiro can hardly restrain his animosity, and urged on by Pepa, continues to anger Fernando. The quarrel progresses, Fernando haughtily declaring that he sees no man of valor there. Paquiro says that he does not here accept Fernando's challenge, but that he will give proof of his valor in some better place. The crowd comments on the angry men, saying that they are both brave, that each is in love with Rosario, and each hopes to win her, but they have now quarreled so that life is the hazard. Rosario makes a futile attempt to make them cease quarreling, and at length she and the captain are permitted to leave.

Picture 3. Rosario is sitting in the moonlight in the garden of her palace, meditating sadly. Two mysterious figures are seen passing along behind the garden. They are Paquiro and Pepa. Fernando comes, and Rosario greets him sadly, but as always affectionately. He tells her of his persistent foreboding of the loss of her love, and she reassures

him, earnestly declaring that he is the only one whom she has ever loved. The hour strikes, and Fernando must leave her in order to keep his appointment with Paquiro. Rosario pleads with him not to go, but neither her love nor her sorrow prevents him. Silence reigns through long moments of suspense, then the voice of Fernando, wounded to the death, is heard. The stealthy figures of Paquiro and Pepa creep back beyond the garden gate in the opposite direction from that in which they came. Through the gate staggers Fernando, supported by Rosario. He dies in her arms, convinced at last of her great love and hopeless grief.

GRISÉLIDIS

(*Grē-zā-lī-dĭs*)

FRENCH sentimental operatic miracle play. Music by Jules Massenet. Book by Armand Silvestre and Eugene Morand. First production, Paris, 1901. The scene is Provence, and the time is the fourteenth century.

CHARACTERS

The Marquis de Saluces	*Baritone*
Alain, a shepherd	*Tenor*
The Prior	*Baritone*
Gondebaud	*Baritone*
The Devil	*Baritone*
Grisélidis	*Soprano*
Bertrade	*Soprano*
Fiamina, the Devil's wife	*Soprano*

Loys, son of the Marquis; men-at-arms, spirits, the Voice of the Night, servants, celestial voices, etc.

Prologue. In Provence near a forest Alain stands at sunset, thinking that, because soon he will again see Grisélidis, the gates of Paradise are opening to him. The Prior and Gondebaud come along, seeking the Marquis, who is out hunting. They accost Alain, and as they pass, the Prior is saying that doubtless the reason why the Marquis has never married is, he has never seen a woman who charmed his soul. Alain says that then the Marquis has never seen Grisélidis, and tells of her beauty and grace. They see the Marquis standing among the trees, and looking toward the depths of the forest in a sort of ecstasy. As they approach, he points out a figure whom he takes to be an angel. Grisélidis is slowly coming toward them in the sunset glow. The Marquis, strongly moved, falls to his knees, and believing her an apparition from God, as she passes him, gently and simply asks her if he may be her husband. Equally simply Griséli-

dis says that, as his will is doubtless that of Heaven, she has no other wish than to obey him. Celestial voices chant Alleluia as the Marquis kisses her hand. He tells Grisélidis that on the morrow the Prior will conduct her to the castle. She and the others go away, all except Alain, who has watched the scene in agony of heart, and now, alone and despairing, sees the gates of Paradise close before him, for he has lost Grisélidis.

Act I. In the oratory of Grisélidis at the castle, Bertrade sits spinning when Gondebaud comes to announce that the Marquis is about starting for the wars with the Saracens. She summons her mistress as the Marquis and the Prior enter. The Marquis is greatly grieved that he must leave his wife and son. He and the Prior kneel in prayer before a triptych within which is a statue of St. Agnes with a lamb in her arms, and at her feet the stone figure of the devil. As they rise from their knees, the Prior promises that Grisélidis and her son shall never leave the castle, whereat the Marquis is displeased, and takes oath that two things he will never doubt,—his wife's fidelity and her obedience. The Prior protests, reminding him that the devil is very sly. The Marquis impatiently asserts that he would still swear that oath though the devil were here; whereupon the devil springs from the triptych and greets them. In proof of his identity he tells them that he and his wife,—for the Lord, he says, avenged himself by marrying the devil to a coquette and evil woman, thus consoling the shade of Menelaus,—spend their nights in stirring up trouble between married couples, that he has heard the Marquis's defiance of his power, and he accepts the challenge. The Marquis, as pledge that he does not doubt his wife, gives the devil his marriage ring, which the latter accepts as closing the wager, and goes out of the

window, laughing. Grisélidis comes, and with great tenderness husband and wife say farewell, she renewing her vows of love and obedience. Bertrade brings Loÿs, and at length the Marquis departs, while Grisélidis, weeping, watches from the window his going, then bids Bertrade read again to her the account of the parting of Ulysses and Penelope.

Act II. To the terrace before the castle comes the devil, rejoicing that he is far from his wife. Suddenly she appears, jealous and suspicious. They quarrel fiercely until Fiamina discovers that he is planning to destroy the soul of Grisélidis, whereupon she offers to help him, and they are fully reconciled. Grisélidis comes and stands looking sadly over the sea, thinking of her husband, now six months gone. Bertrade comes with Loÿs, and as the Angelus sounds, mother and son pray for the absent father. Bertrade says that a man and a woman seek audience with Grisélidis. As the nurse and child go away, the devil and Fiamina enter, disguised as a Levantine slave-dealer and his Moorish slave. The devil shows the ring of the Marquis and says that the latter has acquired Fiamina as his chattel, and has ordered that upon reaching the castle she be installed as its mistress. Grisélidis, though revolted, is yet obedient, and decides to leave her home. As she goes into the castle, the devil, baffled by such obedience, determines upon another test.

Night has fallen, and, Fiamina having gone away, the devil conjures up the spirits of woods and mountains. To them he gives the task of calling Alain, who still loves Grisélidis, and of blowing kisses upon her lips, and of bathing her head in perfumes heavy with ardent dreams. Soon Alain comes into the moonlit garden. Grisélidis, almost unconscious and, like Alain, as if led by an unknown power, also comes. They greet each other eagerly, and she reads in his eyes his love for her. He recalls their former companionship,

his hope, and, though she protests that she is no longer her own mistress, he forgets all but his longing for her and clasps her in his arms. She, almost swooning, wonders at the strong emotion that tears her heart and whether it is indeed love. He begs her to flee with him, and she, remembering that she is already obliged to leave her home, is almost consenting when little Loÿs comes running from the castle. She breaks away from Alain and seizes the child in her arms, and Alain, despairing, goes away distractedly. The devil, his spell broken, suddenly appears, and bethinks him of one last test for Grisélidis. As she fondly calls after Alain, dropping the boy's hand for a moment, the devil seizes the child and makes off, laughing mockingly. Grisélidis hears the child's cries, but cannot find him, and, conscience-stricken, prays that her son may be restored to her or that she may die.

Act III. The castle has been aroused, and all night the retainers have been searching far and near but fruitlessly for the child, while Grisélidis weeps and prays, and watches by the window of the oratory. The triptych has been closed, and as she opens it, she is greatly agitated to see that the statue of the saint has disappeared. Bertrade comes, saying that an old man wishes to talk with her. The devil enters in disguise and tells Grisélidis that a lover of hers, the leader of a band of the pirates that infest that coast, holds the child for ransom, demanding as the price a kiss from her. She cannot believe that she must lose her honor for the child's life until the devil says that her refusal may mean slavery or death for little Loÿs; then, horror-stricken, she consents. The devil is beside himself with joy as Grisélidis seizes a knife, in order to guard herself better, and hastens away.

The Marquis appears at the door of the oratory, without helmet or arms. No one meets him but the devil, still dis-

guised as an old man. To the Marquis's question the devil replies that Grisélidis, whom he points out from the window, is hastening to a young lord whom she loves and who awaits her on board his ship. He hands the Marquis a poignard, urging him to overtake and kill her. The Marquis espies his own ring on the old man's hand and knows with whom he has to deal. Watching Grisélidis, he sees her suddenly turn back, and with great joy he awaits her. She comes, but stops upon the threshold, asking, "Am I still your wife?" The Marquis, his jealousy aroused by her question, asks, "Can I still believe in you?" At last Grisélidis tells him of the woman sent by him, who has usurped her place. He swears that he sent none such, and Grisélidis assures him of her fidelity to him. The Marquis asks her pardon for his doubt, telling her of the wager the devil forced on him. Reassured, they embrace with great joy.

The devil, however, appears and taunts the wife with the loss of the child she vowed to guard, then goes away, laughing in triumph. Their sorrow is great, and the Marquis calls for weapons, vowing that he will snatch the child from the ruffians. Suddenly his weapons vanish from the wall on which they hung. Undaunted, he still declares he will go, and husband and wife are kneeling together before the triptych in prayer for the success of his quest, when suddenly the cross upon the altar becomes transformed into a shining sword. He seizes it, swearing that he goes never to return unless he brings his son. Thunder and lightning shake the castle as the triptych flies open, disclosing the saint's image upon its pedestal and Loÿs in her arms. Retainers stand amazed on the threshold, and an invisible celestial choir sings praise to the Lord. The Marquis takes the child and places it in the mother's arms, and they are assured that the Holy Spirit has driven the devil from that region forever.

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KEY TO PRONUNCIATION

A grave accent in an English word denotes that an otherwise silent syllable or vowel is to be pronounced.

In French words, because the stress is so evenly distributed over all the syllables, the accent mark has been omitted.

An occasional secondary accent is marked (″).

1. A macron (ō) over a vowel denotes the name sound in English.

2. A breve (*ĕ*) over a vowel denotes a short sound, as:

ă in am — *ĭ* in pin
ĕ " end — *ŏ* " odd
ŭ in up

3. H following a vowel denotes a very open sound, as:

ah like a in father — *oh* like o in or, for
eh " e " her — *uh* " u " turn

4. Special vowel sounds are as follows:

ô as in wonder — *o͞o* as in fool
ü " " rune — *o͝o* " " look

5. Special consonant sounds, other than the name sounds of the letters, are denoted as follows:

g like g in get — *dh* like th in these
j " g " gem — *zh* " z " azure

kh like ch in Scottish, loch, or German, ich

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N. B.—This Index is additional to, and not inclusive of, the titles and pronunciations given in the Contents, the headings of the operas, and List of Composers.

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